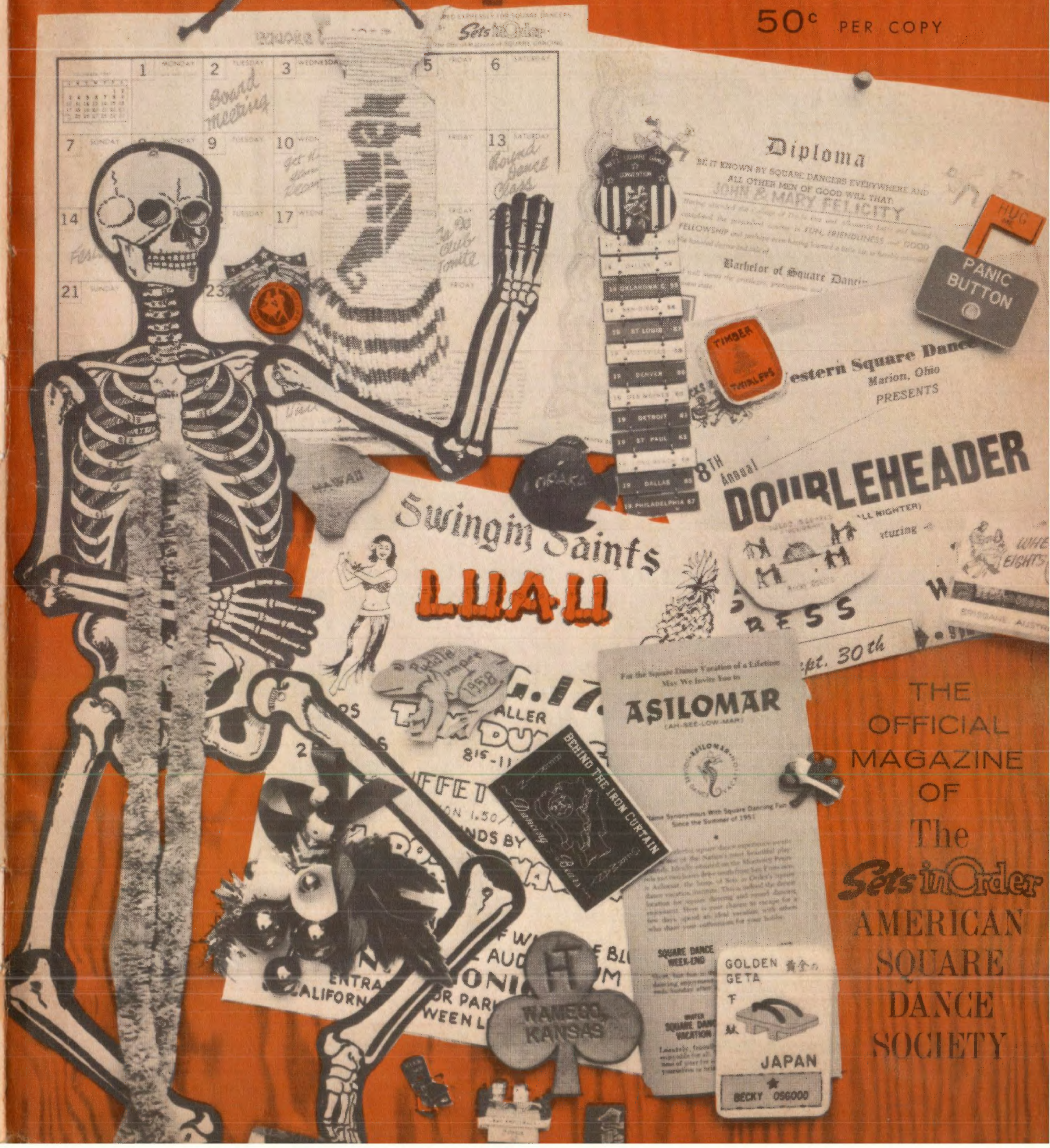


SQUARE DANCING

OCTOBER, 1972

50¢ PER COPY



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Introducing Your 1973 Tour Escorts

Jerry and Kathy Helt Irv and Betty Easterday

August 23rd—September 6, 1973

If you missed this itinerary
in your September, 1972
issue of SQUARE DANCING
we'll be happy to send you one.
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American Square Dance Workshop, Inc.

462 North Robertson Boulevard, Los Angeles, California 90048

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FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

The Northeast Florida S/D Association is about to embark on its first attempt at a coordinated/combined area beginners class. We intend to begin on about September 25, utilizing all the impact gleaned from Square Dance Week the preceding week, and envision a 30-week minimum course for the 75 basics.

Len Kaufman
Jacksonville, Florida

At this stage of the game, yours is among the first of the associations to develop a 30-week 75 basics program in your area — congratulations. — Editor

Dear Editor:

We are ordering the Sets in Order SQUARE DANCING magazine for a couple who have been of extra special help to our club. We felt they deserved a little more than a "thank

you"! What better way to express our appreciation.

Mrs. William Steiner
Normandy, Tennessee

Dear Editor:

Mostly I have agreed with your basics, manuals, etc., and I still think it is a fine idea.
(Please turn to page 47)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXIV - NO. 10

Printed in U.S.A.

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Membership \$5.00 per year includes 12 issues of the Official Magazine.

PLEASE NOTE: Allow at least six week's notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address.

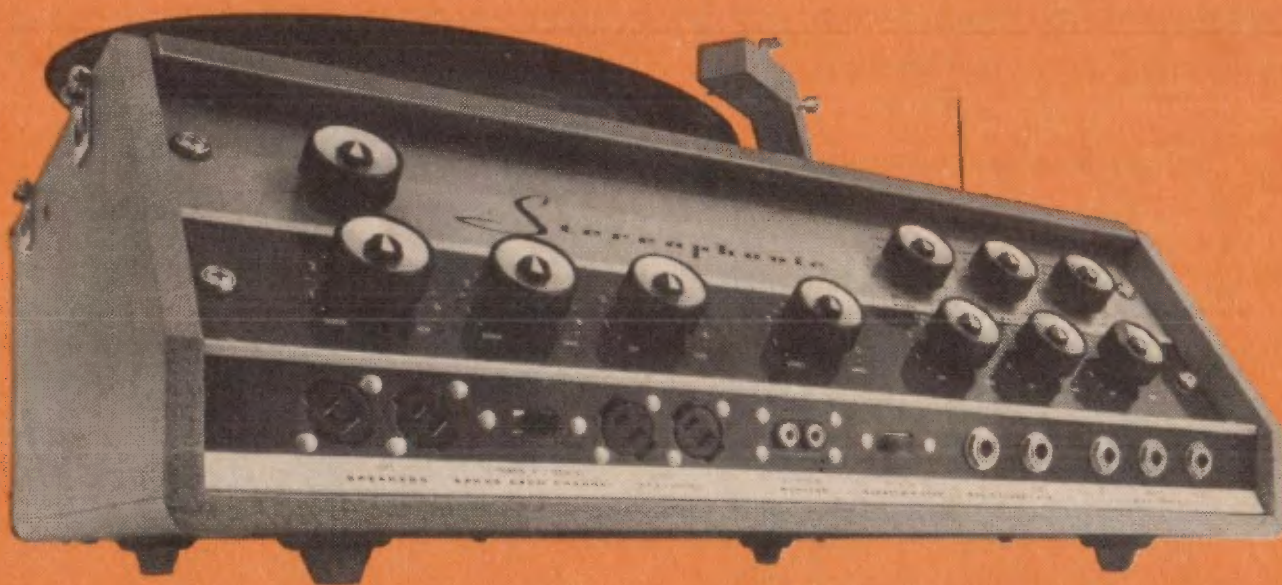
Published monthly for and by Square Dancers and for the general enjoyment of all.

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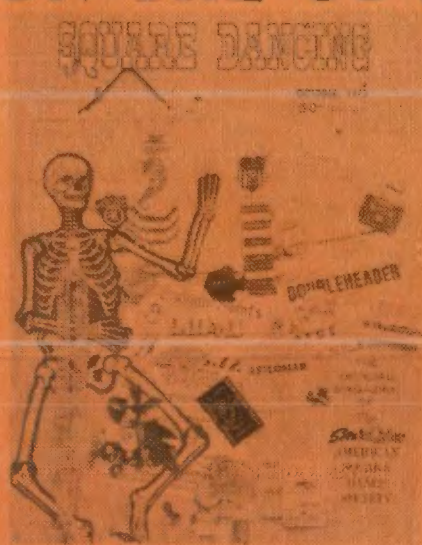
SOUTHERN HEMISPHERE SQUARE & ROUND DANCE CONVENTION: Set for Christchurch, New Zealand, February 8, 9 and 10, 1974 will follow closely on the heels of the 10th Commonwealth Games, a major world Track and Field event set to conclude in that city February 2. The square dance convention is expected to attract dancers from all parts of the world. More later.

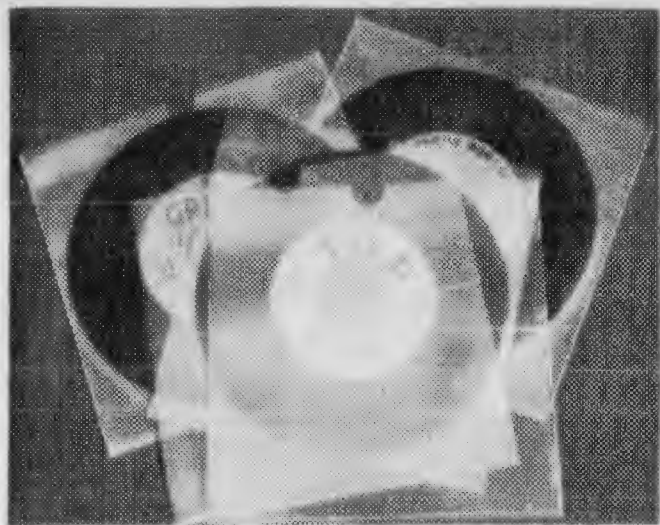
RELIEF FOR FLOOD VICTIMS: Considerable help came from square dancers everywhere to aid families who suffered losses in the Rapid City, Iowa flood. Eight square dance families were each given a financial "boost." (Contact Mrs. Bill Murmer, 2514 Woodland Dr., Rapid City, S.D. 57701 for info.)..... A drive is under way in Pennsylvania to raise funds for relief of dancers who suffered losses as a result of hurricane Agnes. (Write to John Kaltenthaler, Box 277, Pocono Pines, Pa. 18350.)

A LOOK AT THE 12 PARTS OF SQUARE DANCING: After a year of preparation we're going to present next month a portrait of the service groups that help to keep square dancing in motion. Here, as a preview, are the 12 "family" groupings: Square dancer associations, caller associations, round dance teacher associations, area publications, recording companies, suppliers, the National Square Dance Convention, The American Square Dance Society, the Lloyd Shaw Foundation, Special Groups for the handicapped, CALLERLAB and Special Projects (institutes, tours, etc.).

NEW HALLS: No big offers from construction firms as yet but an engrossing pair of picture accounts of dancer-built halls in Washington and Texas coming in the December issue will offer guidelines for those interested in building their own hall.

ON THE COVER -- A SQUARE DANCE SCRAP BOARD: Certainly not unique with square dancers only but a very visible part of many square dance homes is this version of the old scrapbook. Here souvenirs of last Saturday's party dance, a trinket or two from a recent convention, decorations from last year's Hallowe'en costume affair are there as a constant reminder of past square dance fun. And the calendar - a souvenir in advance of good times to come.





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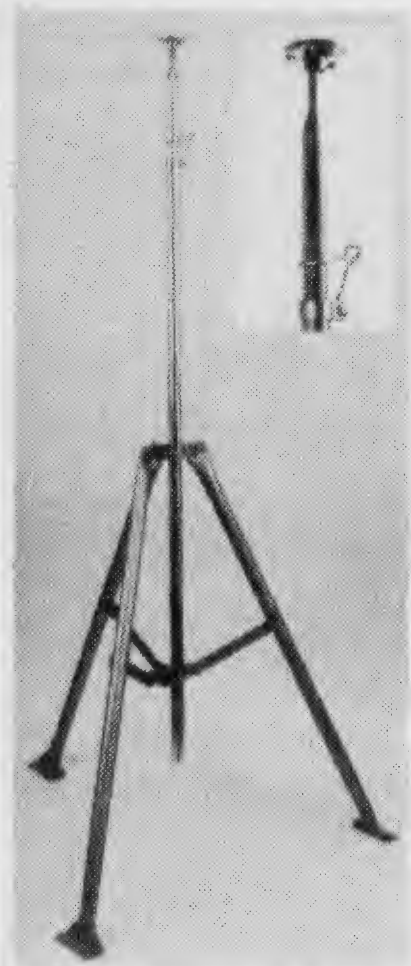
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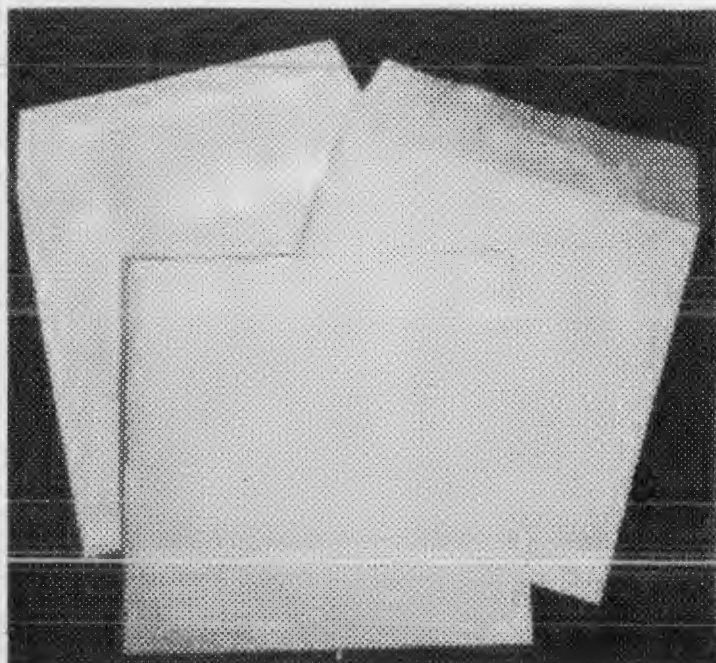
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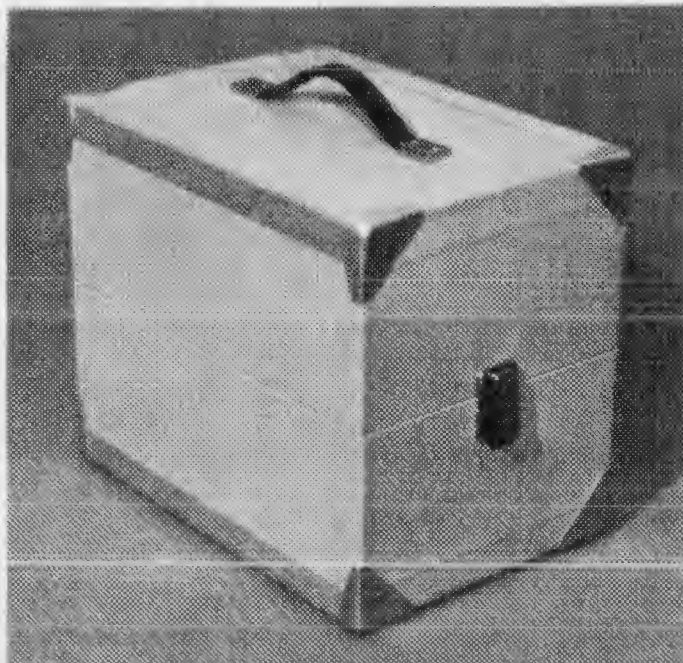
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Square Dancing on FILM



Before you get too alarmed, you should be aware that this is nothing new. For years, going back into the *silents* of half a century ago, the movies have found square dancing to be an appealing segment of their films. Usually included simply as a backdrop to the action, such films as "Duel in the Sun" will sometimes allow the square dance to play a more important role in the action. In that particular film, Lloyd Shaw was brought from Colorado Springs, Colorado, to serve as technical adviser and to do the calling. As it turned out, the film accurately described a type of dancing typical of the late 1800's.

The great era for incorporating square dancing into motion pictures occurred between 1945 and 1955. Films such as Paramount's *Pardners* with Dean Martin and Jerry Lewis, Warner Bros'. epic Western *Giant* with Elizabeth Taylor and Rock Hudson, and MGM's *Summer Stock* with the late Judy Garland and Gene Kelly each were blessed with producer-directors who took a serious view at correctly depicting this American dance.

In recent years the increased costs of films shot in the United States have virtually caused a square dance eclipse in the industry. Only occasionally, when you'll catch a rerun at one of your local theaters or on television, will you see a square dance written into the script. The same problem appears to hold true for movies especially shot for television and for television

AS YOU READ THIS, the noted veteran motion picture director, John Sturgis, is busily putting the finishing touches on a Western, being shot in Spain. The actors, all authentically costumed in the western garb of Wyoming in the 1880's, are Spaniards. In one of the scenes a group of "extras" get together for a square dance. The segment is choreographed by a Spanish adviser with calls coming from a non-English speaking member of the cast (to be dubbed into Wyomingsese later on, no doubt). It is difficult to predict how the finished product will appear.

spectaculars as well. Where, at one time, a number of area and regional television broadcasts featured local square dancing on a regular weekly basis, today it is difficult to find any of these shows on the air.

In addition to the costs, there are several reasons why this situation exists. For one thing, the type of square dancing that may give the greatest pleasure to the dancer is *not* always the sampling that will prove interesting to a viewer. Contemporary square dancing as we enjoy it in our clubs and at our conventions is not a spectator activity. It is a *participation* activity, pure and simple. What may prove to be *fun* and *challenging* to the dancer may be just a case of eight individuals milling around in a 144 square foot area. When viewed in its spectacular surroundings at a state festival or a national convention even these 8-man segments disappear and the floor, to the non-dancer, takes on the appearance of a giant turbulent sea or, as one viewer at a recent National expressed it, "They look just like ten thousand ants on a jam jar."

What's the Answer?

In order to change this situation, dancers and callers must be prepared to present a more eye-appealing "product." For one thing, if square dancing is to be depicted on tele-

vision, it must be geared to the viewer. Variety, not sameness, must be injected into the script. If we are wise, we will go back to the vast background of the activity and use the full scale of music, calls, patterns, and costumes that are a part of the American Square Dance heritage. To avoid boredom we might steer clear of long tips.

We must become more attuned to the non-dancer. From the viewers' standpoint, a *smiling dancer* will "turn him on" much quicker than a person concentrating on the next difficult sequence. For that reason the naturalness and beauty of not too complicated patterns will result in the best show.

Quite frequently, after a display of clog dancing as a segment on a nationally broadcast variety show, the sponsors, local television outlets and the network headquarters are swamped with irate letters from well-meaning square dancers who say that "... our activity is not being properly portrayed . . ." And, probably for good reason. Take a square at random from one of your clubs and watch them for a tip or two. Are they *really* fun to watch? It is the youthful exuberance of the clog steppers, the natural enthusiasm and quite frequently the variety of pattern and the shortness of the dance that makes this

A happy and accurate representation of square dancing on Hollywood films will do much to create a favorable impression of the activity in the minds of viewers. A laughing Spring Byington, in this still from a motion picture square dance sequence, got across the idea that "square dancing is fun!"

Photo Courtesy Universal Studios



type of demonstration interesting to the non-dancer.

No, we're not suggesting that a clog dance is the only way to hold an audience. However, when almost half of the exhibitions presented each night at the recent National Convention featured this type of dancing, we might conclude that even those who are an active part of this activity are looking for something *different* from the standpoint of being spectators.

A Film of Our Own

There's one sure way to portray square dancing on film in such a way that will be appealing to dancers and non-dancers alike. This is to have square dancing produce its own film, utilizing the best and most varied elements that the activity has to offer. This is no new idea. There have been several square dance films produced in the past. More than twenty years ago Sets in Order (now the American Square Dance Society) produced a 15-minute sound and color film. This filmed presentation, though today outmoded in costume and style of dancing, has for years been shown in schools, in front of service groups and, through the United States State Department, has been translated into six languages and distributed through our embassies overseas.

The initial production costs of this film, through the use of donated services, contributed sets and costumes, totaled roughly \$1,000.00. Today, a film professionally produced would cost a minimum of \$1,000.00 per

WHAT DO YOU THINK?

Do you think that a square dance film properly produced and made available to square dancers everywhere would be an advantage? If so, we would be interested in your opinions on the following questions:

1. *How would such a film be used?*
2. *How long should such a film run?*
3. *What should such a film attempt to show — what would be its content?*
4. *How should such a film be financed?*

Send your thoughts to the Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048.

minute of finished film. So obviously one factor to be considered in the production of an up-to-date square dance motion picture would be the financing.

If a film could prove advantageous to the activity today, finding the funds to produce it should not prove to be too great a problem. However, it takes not only money and skilled technicians but many hours of time and effort to come up with a good script and to face the many challenges that translate a script into a finished product. The question is: "Would an up-to-date motion picture be of service to the activity as a whole?"

If the answer is affirmative, doubtless there will be a way to see such a project materialize.

Coming Next Month in Square Dancing

NOVEMBER IS BIRTHDAY TIME here at Sets in Order and next month, to celebrate our 24th birthday, we'll take another look at the "State of the Square Dance World."

Much has happened in the last 12 months. Many projects have been completed and the direction of the activity seems to be headed in a more positive direction than at any time in recent years. There is much to be excited about and we'll be taking a look at some of the future plans and projects that spell good things for the activity.

A brand new history of American square dancing, written especially for SQUARE

DANCING magazine by Ralph Page, Keene, New Hampshire, will have its unveiling in the November issue. A new series of posters with an emphasis on smoother dancing will be introduced. The chapter in the callers textbook written for us by Jack Murtha, Physical Education and Health Consultant for the Sutter County Schools, will be of interest to all of you dancers as well as to those of you who call and teach.

Watch for the Next Issue

It looks like another sterling year for those who square dance. You'll get a preview when you receive your November issue.

The Silver Spur Award presented to



Dorothy Stott Shaw

Dorothy Stott Shaw

Colorado Springs, Colorado

PRESENTED at the annual Shaw Fellowship meeting in Colorado Springs in mid-August, the eighth Silver Spur Award was made to Dorothy Stott Shaw.

The Award was engraved "THE SILVER SPUR — Presented August 15, 1972, to Dorothy Stott Shaw for Devotion to the Square Dance Activity." It will hang beside the Lloyd Shaw Award made in 1956.

Accompanying the plaque was a scroll, presented by Bob Osgood, which read:

When the first shuffle of the square dance boot and slipper began to sound across the land crying to be heard in this 20th Century, you were there to hold high the candle and help light the way. From one coast to the other you encouraged the young dancers who opened wide the door to a whole new world of dancing joy. Side by side with Lloyd Shaw you blazed the way for countless thousands to share in this great American Heritage.

For your inspiration and devotion and for the love that you have put into your work over the years, square dancers everywhere pause to say "thank you" for giving so much of yourself. In grateful recognition for all that you have done we present to you your Silver Spur.

*The Sets in Order AMERICAN SQUARE DANCE SOCIETY
speaking for
Square Dancers, everywhere*



More on the History of Square Dancing

In the September issue of SQUARE DANCING, Bob Cook of Boulder, Colorado, concluded his story of the Frontier Dance. Beginning next month we'll see the development of square dancing from a little different perspective. Ralph Page of Keene, New Hampshire, will bring to us the historical background of the activity as it occurred in the Eastern section of the country. A series of articles will

trace the development of the square dance from early Colonial days. It is interesting to note the influence of the many historical events on the growth of the dance. We are deeply indebted to Bob Cook, Ralph Page, and countless others whose interest and many hours of research have given us an insight into these historical backgrounds and who strive to bring to us all a better understanding of our heritage.



WE'VE BEEN PLEASANTLY SURPRISED by the response to this feature and by some of the ambitious undertakings of various youth groups. One such is the story of the Clover Squares 4-H Club's weekend camp which was held last May at the New Jersey 4-H Camp in Stokes State Forest at Branchville.

Planning for this weekend camp began in September, 1971 and the theme decided upon was "Spring Fling Swing Thing." Clover Squares caller Ray Kauffman and five local callers who work with teens were asked to help with the weekend.

The program started at 5:00 P.M. on Friday with the arrival of the 147 registrants and continued with evening dances, daytime workshops in both square and rounds and after parties. Newer Teen callers who were registered for the affair assisted with the calling at the after parties. Three halls were used in the daytime with club level rounds, relaxed squares, hot hash, and a caller's workshop scheduled in these halls so that the dancers could choose the type of dancing they were interested in.



An hour and a half of relaxed squares followed breakfast on Sunday, and by 2:00 P.M. the last of the goodbyes had been said and the dancers were on their way home.

The cost of this weekend was \$15.00, which

included housing, meals, and dancing. By charging this small amount the club was still able to pay all expenses for rent, food, supplies and caller's fees and still have a bit left over to add to the club's treasury.

Robert Gaunt of Mickleton, New Jersey, has been working with this club for four years as a caller and with 4-H leaders, and feels that this is one of the best type of activities that Teen dancers can try. It enables them to have fun but also provides a way to raise a little money so that the club can continue to grow and show others how much fun square dancing really is.



For this reason the club is planning now for their 1973 "Spring Fling Swing Thing" Weekend Camp, which will be held on May 4, 5, and 6, 1973.



Writing in the Western Massachusetts Square and Round Dance Bulletin, Happy Dancing, Charles LaBonte expresses his feelings about square dancing. "The people we dance with are there to have fun and share a good time — young and old alike. It is like a society where everyone helps each other out by going to different clubs and meeting and dancing to different callers, making a pleasant evening of nice clean fun. I don't feel that there is a 'generation gap' as far as square dancers are concerned."

In the September issue Youth on the Square carried a photo of Karen Silvestri and we thought our Teen readers might be interested in hearing a bit more about her. Karen is 17

and a senior at Naches High School in Yakima, Washington. She has been calling since the ripe old age of five and has been a professional caller for a number of years. This past summer she made her fifth appearance at the Penticton (B.C.) Jamboree and has twice appeared at

square dance festivals in Montana, as well as filling numerous engagements in the Seattle area. Karen plans a career in data processing, but square dance calling still figures in her future. Sometime—before or after college—she hopes to tour the country as a caller.

AN S.I.O.A.S.D.S. DIRECTORY SERVICE

Youth Groups in Square Dancing

THE YOUTH DIRECTORY continues to grow and this year we've added another eight listings. Possibly there are others who have not sent in the information about their particular group and we invite them to do so. Thirty-seven states, the District of Columbia, four provinces of Canada and five countries overseas are represented in this directory. All this

is evidence that there are thousands of pre-teens, teens and college-age square dancers in the world. So, once again, we salute them all—our future adult square dancers. Some of the contacts for these groups may have changed since our last directory was published and if your listing is incorrect please let us know so that our records may be kept current.

Alabama

RockeTeens—Sandy Early
5041 Kyle Lane N.W.
Huntsville 35810

Arizona

Lace & Levies—Les and Mary Ely
11801 North 19th Avenue
Phoenix 85029

Arkansas

Teen Ramblers—Donnie Lott or
Ray Richardson, Route 4
Harrison 72601

California

Barnstormers—Jim Gould
Rt. 1, Box 191
Fairfield 94533

Tombstone Twirlers—Tom Miller
7025 Ellsworth Circle
Fair Oaks 95628

Sweetheart Squares—Lee and Betty
Garrison, 1524 West Houston Ave.
Fullerton

Swinging Sweethearts—Lee Boswell
14905 Miller Avenue
Gardena 90249

Yakin Teens—Ralph Hill
4114 West 164th St.
Lawndale 90260

Shifty Shufflers—Tony Ritacca
P.O. Box 293
Meadow Vista 95722

Mod Squares—Wayne Gifford
5316 Poplar Blvd.
No. Highlands 95660

Promenadin' Pups—Doug Hastings
P.O. Box 85
Cedar Ridge 95924

Twilight Twirlers—Les Smith
2516 Midland Way
Carmichael 95608

Beale Swingers—Dave Huggins
453 Rosswood Drive
Beale AFB 95903

(No Name)—Rodney Peart
Rte. 1, Box 256
Nevada City 95959

Teen Twirlers—Sonny Preston
and Dennis Armstrong, April
Lane School, Yuba City

Gay Goofers—Mrs. Marie
Alexander, 4256 Sloan Drive
North Highlands 95660

Teen Twirlers—Charles Crosby
281 Oak Park Lane
Pleasant Hill 94523

Tanglewood Teen Club—Joe and
Cheryl Lechner, 2078 Tanglewood
Santa Maria 93454

The Young Rebels—Ronald Lockie
6001 Chabelyn Terrace
Oakland 94618

Colorado

Fremont County 4-H Group—Les
Wright, Box 213
Canon City 81212

Grandpa's Squares—Lester and Edna
Wright, P.O. Box 213
Canon City, 81212

Pikes Peak Promenaders—Lee
and Geri Barnes, 2414 Clarkson
Drive, Colorado Springs 80909

Swinging Teens—John McKinley
1209 Blemont Avenue
Pueblo

Hicks and Chicks—Paul Butts
3141 Scranton
Aurora 80010

Connecticut

Ketchallaits—Mrs. Gene McLean
271 Ann Street
Meriden 06450

Rose City Teens—Kathy Bernat
34 White Street
Norwich 06360

Shirts and Skirts—Jim Harris
RFD 5, Box 182
Norwich 06360

See Saw Squares—Cheryl Ghent
Alpine Drive
Sandy Hook 06482

"5" Village Teens—Daniel
Stringer, 619 Graham Rd., S.
Windsor 06074

District of Columbia

Dixie Teen Twirlers—Mrs.
William Robey, 9805 Barlow Rd.
Fairfax, Va. 22030

Florida

Calico Swingers—Donald Haugen
5663 Minocqua Street
Jacksonville 32210

Georgia

We Ain't No Squares—Mr. and Mrs. A. C. Lowe
Quitman 31643

Idaho

Teen Twirlers—Ray and Eve Parkinson, 316 North C. Street
Grangeville 83530

Teeny Twirlers—Ray and Eve Parkinson (See above)

Bunny Hoppers (8-12 yrs.)—Ray and Eve Parkinson (See above)

Jerome Squares—Dorothy J. Bergey
729 East Ninth Avenue
Jerome 83338

Illinois

Calico Teens—Velma Larson
3344 West 62nd Place
Chicago 60629

The Promenaders—Zenous Morgan
7246 S. Champlain Avenue
Chicago 60619

Pok-A-Dot Tweens & Teens—Cliff Benson, 5638 N. Keystone Ave.
Chicago 60646

Southwest Squares—Art Matthews
7946 S. Muskegon Avenue
Chicago 60617

Pre-Teens—Fred Heckel
1236 Lunt Avenue
Chicago 60626

Flick Reedy Junior Chargers—Ralph Wakefield, 9679 Ivanhoe St.
Schiller Park 60127

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Fort Wayne 46809

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Jim and Billie King

Kansas

Mini-Squares—Earl and Mary Burris
111 N.E. 9th Street
Abilene 67410

Swinging Sets—Ralph Morgan
860 Morningview
Derby 67037

Star Dusters—Pat and Ruth Kelly
8931 Knox Lane
Overland Park 66212

Frontier Twirlers—John and Lois Cunningham, 8223 Outlook
Prairie Village 66208

Kentucky

Kentucky Mountain Dancers—Richard Jett, West Liberty 41472

Louisiana

Southern Stompers—Emile and Jeannine Stieffel, 2910 Danbury St.
Algiers 70114

Jacks & Jills—Gene and June Swindler, 112 Alexander Place
Arabi 70032

Fascin-8-ers—Mike and Carol Koehl
1229 Richmond Drive
Metairie 70003

Goldust Twirlers—Tony and Francis Barrois, 5025 Elmwood Parkway
Metairie 70003

Swinging Squares—Mac and Betty Davidson, 3200 Gentilly Blvd.
New Orleans

Slidell Starsteppers—Hank and Mary Johnson, 1475 East Ridge Drive
Slidell 70458

Maine

Twirling Tornadoes—Gail Fletcher
Box 1308 Manson Road
Kittery 03904

Roll-A-Way Teens—Dick Hjort
McKenney Road, Saco 04072

Maryland

Grand Squares—Bill and Elaine Fontz
829 Goucher Boulevard
Towson 21204

Spurs 'n' Spice—Bud and Anna Farris
8016 18th Avenue
Adelphi 20783

Massachusetts

Twilight Twirlers—Willard Patterson
22 Upland Road
Andover 01810

Yankee Twirler Teens—Dick and Jeanne Martin, 16 Revere Rd.
Woburn 01801

Shindigger Teens—Sue Forrant
3 Concord Terrace
Beverly 01915

Do Si Dots—Carmel Behrsing
P.O. Box 245
Dorchester Center 02124

Texas Twirlers—Thomas Durant
15 George Street
Mattapan 02126

Jolly Green Giants—Donna Woodworth
123 South Street
Northborough 01532

Boots N Hoops—Mrs. Peggy Mann
22 Draper Street
Springfield 01108

Teen Travelers—Michael DiFoggio
4 Boisvert Road
Tewksbury 01876

Forget Me Knots—Alfred McCarthy
1188 Main Street
Wakefield 01880

Teen Twirlers—Susan Dennison
5 Dexter Avenue
Waltham 02154

Circle C Teens—Bruce Nichols
40 Worcester Street
West Boylston 01583

Michigan

Teen Steppers—Frank Cox
23154 Saxony
East Detroit 48021

Teen Whirlers—Leo Earle
15771 Margaret Avenue
Spring Lake 49456

Minnesota

Junior Lost Corners—Ron Bartels
11457 Quinn Street N.W.
Coon Rapids 55433

Scenic Swingers—Len and Kay Shannon, Box 414
International Falls 56649

Swinging Pines—Glenn Jarret
Route 1
Marine On the St. Croix 55047

Teen Twirlers—Harry Fillafer
Route 1
Moorhead 56560

Missouri

Teen Twirlers—Joe and Sarah Clark
2755 East Portland
Springfield 65804

Spinners—Gene and Bessie Stanley
3719 North Cypress Drive
Kansas City 64117

Swingin' Teens—Gerald Morris
7012 N. Harrison
Kansas City 64118

Montana

Psychodelic Squares—Don DeShazer
509 East 8th St.
Libby 59923

Nebraska

Swingin' Schooners—Dick Ladine
Gurley 69141

Nebraskaland Swingers—Joy and
Sydia Fear, Route 2
North Platte 69101

Nebraskaland Swingers—Glenn and
Roberta Hinton, Curtis 69025

Nevada

Junior Swingers—Gene and Jackie
Reeley, 4722 Balsam Street
Las Vegas 89108

Swingin Star TNT's—Roger Brodeur
1201 Palm Terrace
Las Vegas 89106

New Hampshire

Twilight Twirlers—Ken Smith
Main Street
Atkinson 03811

Twirling TNT's—Lynn Wilson
261 Laxson Avenue
Manchester 03103

Border City Jrs.—
Box 531
Nashua 03060

New Jersey

Shongum Mountaineers—Ed and
Gwen Knight, Clover Lane
R. D. 3, Dover 07801

Clover Squares—Robert Gaunt
Harmony Road
Mickleton 08056

New York

Square Crows—Joe and Margaret
Uebelacker, Durfee Road
Buskirk 12028

"211" 4-H Club—Stanley Shipman
R. D. 2, Rt. 211
Middletown 10940

Swinging Teens—Ann and Joe
Ziglioli, 4035 Ralph Street
Seaford 11783

Lively Steppers—Mitzi Monty
Boas Road
Mooers Forks 12959

Top Teen Twirlers (4-H)—Glen
Young, 711 Loeber Road
Schenectady 12303

Staten Square Set—Grace Lucarini
18 Edison Street
Staten Island 10316

Ohio

Teen Twirlers—Bud Geng
4883 Manitoba Road
Columbus 43229

Loping Lorainites—John "Will" Bryant
1915 West Erie Avenue
Lorain 44052

Oklahoma

Boots and Slippers—Paul Bruemmer
2932 S. W. 50th
Oklahoma City 73119

Sapulpa Jr. Squares—John and Betty
Burkhamer, 212 W. McKinley
Sapulpa 74066

Westside Swingers—Otto and Maydel
Dunn, 428 So. 51st West Ave.
Tulsa

Dean and Helen Allen
11508 East 17th Place
Tulsa 74128

T-Town Teens—Joe & Mary DeArmen
4966 So. Boston Place
Tulsa 74105

Swing 'N' Teens—Harry Perry, Jr.
Route 2
Parson, Kansas 67357

Clover Squares—Ernest and Buelah
Haynes, Route #3, Box 144
Claremore 74017

Jr. Swingers—Irven and Marij
Grissette, 1601 Maple
Bartlesville 74003

Oregon

1829'ers Roger Putzler
14845 N.W. Northumbria Lane
Beaverton 97005

Dancing Lancers—Parzy Rose
Rt. 1, Box 159
Clackamas 97015

Emerald Teens—Dan McCormack
225 Holley Avenue
Eugene 97401

Swingin Squares—Wally Wallway
460 S.W. 345th
Hillsboro 97123

Hicks & Chicks—Jim Steele
307 College
Newberg 97132

Mini Squares—Gene Paterson
13499 S.E. 63rd Street
Portland 97219

Noble Eights—Doug Goldstein
11347 N.E. Davis
Portland 97219

Kalico Kids—Betty Smith
4336 10th Court S.E.
Salem 97303

OSU Promenaders—Stu Taylor
566 Honeysuckle Street
Salem 97303

Teen Twirlers—Alan Gunderson
Box 124 Maplewood Drive
Sandy 97055

Twirlin Teens—Pete and Jan Jensen
3820 Kendra Street
Eugene 97402

Teasin' Teens—Connie Thayer
1311 S.W. G
Grants Pass 97526

Pennsylvania

Presque Isle Mini Squares—Ron Weir
1715 Oxford Street
Erie 16505

Church Mice—Art Seele
1901 West High Street
Haddon Heights, N.J. 08035

Buzzard's Flock—Bill McCalin
14 Jackson Avenue
Warren 16365

South Dakota

Four Duces—William Mailloux
P.O. Box 590
Rapid City 57701

Tennessee

Tennessee Teens—Bill Broome
545 White Point
Memphis 38109

Memphis Swinging Teens—Danny
Walen, 15634 Rebecca Road
Memphis 38111

Boots & Bonnets—Roy Keith
3510 Denver
Memphis 38127

Texas

Teen Twirlers—Harrick Allen
Rt. 2, Box 33P
Amarillo 79101

Happy Tracks—Reagan Cook
1415 Briarcliff
Austin 78723

Whirling Teens—Mrs. Tom Adams
4905 Pecan Spring Road
Austin 78723

Lone Star Twirlers—Dewey Davis
Beeville 78102

Square Rounders—Joe Hall
5840 Swallow Lane
El Paso 79924

Apache Squares—Jim Hale
1412 Freedonia
Houston 77055

Swinging Squares—Eddie Hagan
10802 Eddyrock
Houston 77034

Texas Twirlers—Joe Baimbridge
10603 Raydell
Houston 77071

Bayshore Promenaders—Dianne Shippey, 618 Baywood Avenue
LaPorte 77571

Guys & Dolls—Harry Sullivan
5319—48th Street
Lubbock 79414

Trade Winds—Jerry Winginger
138—8th Avenue
Nederland 77627

Square Shooters—Carl Miller
1201 Trimm
Pasadena 77502

Highland Teens—Bob Vallee
7047 Clear Valley
San Antonio 78242

Teen Twirlers—George Rollow
2223 Palomino Drive
San Antonio 78242

Junior Promenaders—Eddie Smith
Victoria 79901

Mini Squares—Jerry & Mary Miller
41 Los Robles, Arlington 76011

Junior Promenaders—Fred Goynes
2206 Walnut
Victoria 77901

Vermont

Green Bears—Art Visconti
Addison

Square Teens—Dan Fulford
Box 47
Ferrisburg 05456

Buds N Blossoms—Allen Ogelvie
26 Mechanic Street
Fairhaven 05743

Deerleapers—Ann Paquette
83 Mountain Street
Bristol 05443

Hinesburg Highsteppers—Andy Williams, 69 Mountain Terrace
Bristol 05443

Kountry Kin—Andy Williams
(See above)

Virginia

Star Squares—Jack and Peg Gilmour
524 North Mantague St.
Arlington 22203

Dixie Teen Twirlers—Tom Craddock
1145 North Illinois Street
Arlington 22205

Tech Trompers—Squires Student Center, Virginia Polytechnic Inst. & State U., Blacksburg 24060

Apple Jacks & Jills—Chuck Grim
688 National Avenue
Winchester 22601

Swinging Patriots—Sylvia Hinson
111 Sherwood Drive
Williamsburg 23185

Washington

Samena Teens—John Kozol
15404 S.E. 10th
Bellevue 98007

Raustabouts—Mel Vatne
10509 SE 226th
Kent 98031

Russell's Rustlers—Harvey Dorsey
2608 Perry
Bremerton 98310

Outlaws—Jim & Judy Haltrick
802 North 18th Street
Kelso 96626

Do's and Don't—Ray Peters
13454—72nd Street N.E.
Kirkland 98033

Moonshiners—Jim Hatrick
802 North 18th
Kelso 98626

Rhythm Stompers—Linda Hansen
P.O. Box 145
Milton 98354

Alley Katz—Art Ritchie
Box 367
Sequim 98382

Snoopy Swingers—Mrs. Gladys McElaney, 16620—192nd Street S.E.
Renton 98055

Buckskin Kids—Louie & Shirley DeSisto
1609 South Hill Street
Seattle 98144

Jeans & Queens—Bruce Atkins
8438 SE 47th Ave. NE
Mercer Island 98040

Mavericks—Wayne Easton
843 S. 112th
Seattle 98168

Teen Twirlers—Ralph Carpenter
6344 Delridge Way SW
Seattle 98106

Sequim Swingers—Art Ritchie
Box 367
Sequim 98382

Dixie Chain Gang—Jim West
No. 4824 Madison
Sequim 98382

Trained by Jean and Wally Cook, the Swingin' Saints of Dandenong, Victoria, Australia, have given demonstrations at school fetes, shopping centers, balls, and other square dance events.



Silver Spurs—Kim Roberts
West 825 Trent
Spokane 99201

Spokane's Silver Spurs (Ex)—E. S.
"Red" Henderson, W. 1812 Riverside
Ave., Spokane 99201

Appleland Stumblers—Candy
Gustafson 604 Okanogan
Wenatchee 98801

Stampedeers—Jim Warner
2107 South 69th Ave.
Yakima 98903

Swingin' Sweethearts—Bernie Berndson
Rte 4 Box 667
Olympia 98501

Tri-City Teen 8'ers—Bob Sheldon
1527 Marshall
Richland 99352

Wisconsin

Pistols N' Petticoats—Dick
Fitzpatrick, 2915 East Fairchild St.
LaCrosse 54601

Teen Twisters—Bruce Busch
2522 Barbara Avenue
Appleton 54911

Title Town Teens—Vern Bero
1210 Shawnee Avenue
Green Bay 54303

Canada

Innisfail Teens—Jim Hopkins
Box 206
Innisfail, Alberta

Skirts & Spurs—Lee Nichols
510 30th Ave. N.E.
Calgary 64, Alberta

Twirling Teens—Wilt Wihidal
3504 Boulton Rd. N.W.
Calgary, Alberta

Shufflin Shoes—Robert Dempsey
22 Hachey Avenue
Bakers Point, New Brunswick

House of Roth Teen Group—Gloria
& Johnnie Roth
Clementsport, Nova Scotia

Quinte Teen Twirlers—Dorothy &
Dason MacLean, Holmes Road
Belleville, Ontario

Circle M Dancers—Herb Partington
186 Roxborough
Stone Creek, Ontario

Jimmy Lee Dancers—Herb Partington
(See above)

Teen Squares—Bill Hurford
246 Willson Road
Welland, Ontario

Lads and Lasses—Mike Turner
2554 Chambers Avenue
Ottawa, K2B 752, Ontario

Australia

Wagon Wheel Club—Ron Jones
120 Northern Avenue, Bankstown
Sydney, New South Wales 2200

New Zealand

Hillsborough Square Dancers—Dennis
Spackman, 172 Hillsborough Road
Auckland

Puerto Rico

Sandpiper Squares—P.O. Box 622
Naval Station
FPO New York 00551

Turkey

Turkey Poults—Pat Scott
C/o Turkey Trotters, Tuslog, Det. 63
APO New York 09324

West Germany

Happy Pairs—Patton Service
Club, Patton Barracks
APO New York 09102

SQUARE VERSE — *Beryl Frank*

Our friend Beryl comes through with another
collection of humorous square dance verse.

Weaver, Be Square

The warp and woof of dancing
Is complex as anything
And I can weave a loom
But I forgot to weave the ring.

Dress Me Western — Please!

The music was delightful
And I understood the call
But somehow in civilian clothes
I could not dance at all.

Which Way Did She Go?

Searching, seeking madly
I ran around the square
No matter where I seemed to go
My corner was not there.

Dear Taw . . .

Yes, yes I love your pretty skirt
And ruffled petti-pants
My admiration knows no bounds —
Now can we start to dance?

Please, Santa Claus —

I'd like to dance
Each tip complete
And then I'd like
Two brand new feet!

How Come?

I know it is not difficult
The call our caller's cueing
But how come it is not the same
As what this dancer's doing?

Guide to Smoother Dancing

Announcing a New Format



FOR SEVERAL YEARS this feature has been directed toward the quest for smoother dancing. It has been felt that *quality* in dancing is one insurance of longevity for this activity. We've received countless letters over the years telling of an unhappy experience where an unnecessarily rough twist or twirl, a kick or a yank has sent some square dancers to the sidelines and, in some cases, ultimately out of the activity entirely.

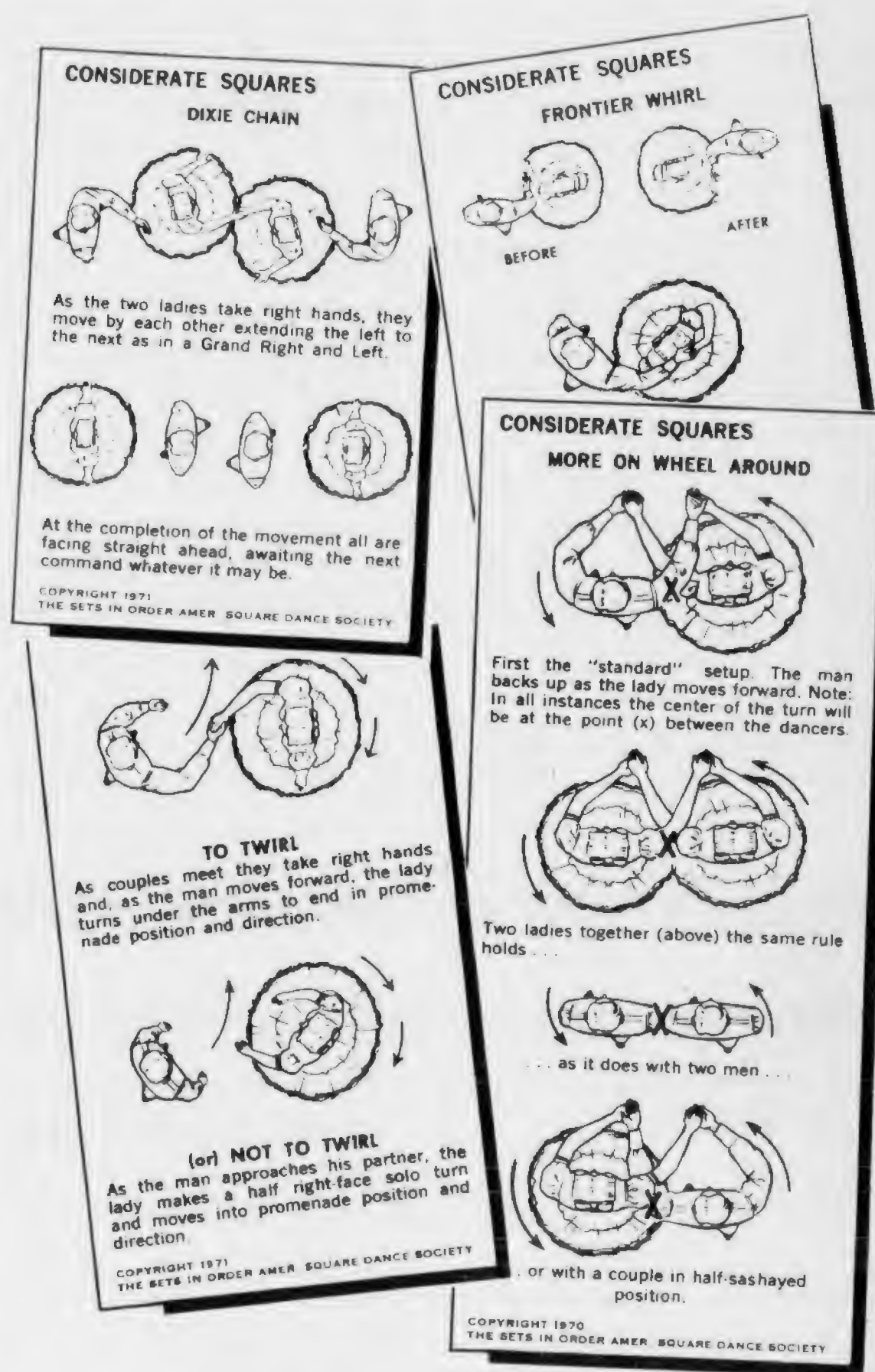
However, smooth dancing is more than just a "safety precaution." The enjoyment of moving smoothly to music; of not moving ahead of the caller; of doing movements sensibly and without rushing, add to the personal satisfaction an accomplished dancer gets from his hobby. Proper body mechanics tell us that we should avoid erratic and awkward movements. The occurrence of one *right-hand-movement* after another such as moving from a Swing to a Ladies Grand Chain has the effect of decreasing the pleasure potential. All of these things we have strived to point out in this monthly feature.

It is apparent that many who square dance, and often those who most need these little tips on smoother dancing, do (alas) not receive this magazine. Perhaps you've been frustrated as you've recognized rough dancing in your own club and wished that some of these smooth dancing sermons might be directed to the offenders. Maybe you've passed your copies of the magazine around to your friends. At best this method only scratches the surface.

Starting in the November issue, we're going to put the spotlight on some of the key "positives" and "negatives" in the game of better styling. With the help of our artists, we're going to introduce in the November issue a new poster feature suitable for you to tack on your club bulletin board for all to see.

Even with this type of campaign, it may be some time before we hit home to all dancers, but we all tend to imitate and for each smooth dancer who will observe these poster sugges-

tions, there will be many more who will notice, be impressed and imitate the good dancing points the posters will illustrate. After you have had an opportunity to observe this feature for awhile we'll be interested in getting your reactions to the whole idea. It's just one more step in encouraging *comfortable dancing in the proper spirit*.



More than 25 of these Considerate Squares run in the last few years will be carried further with the new impact-poster idea.

TAKE A GOOD LOOK OK

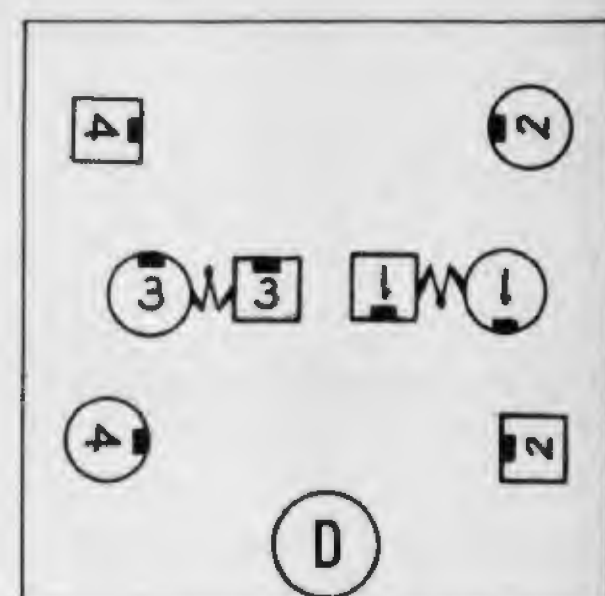
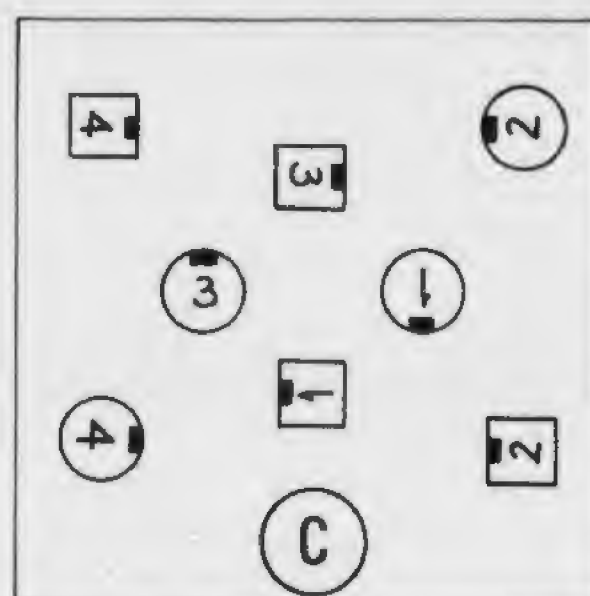
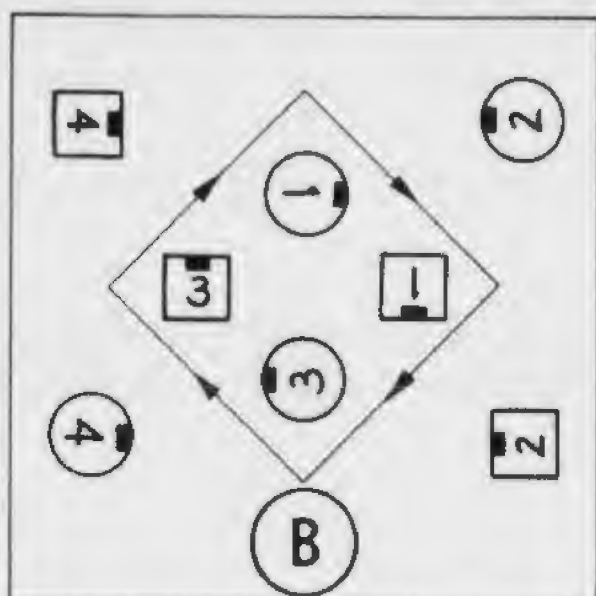
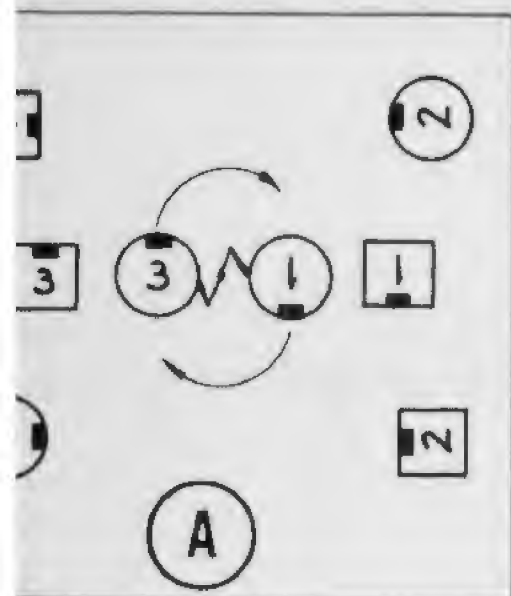
a feature for dancers



JOE

BARBARA

A simple maneuver called
Diamond Circulate
intrigues Joe and Barbara.

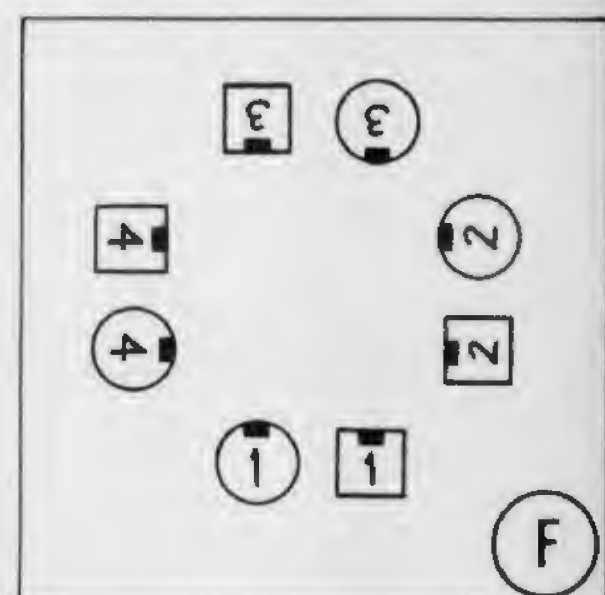
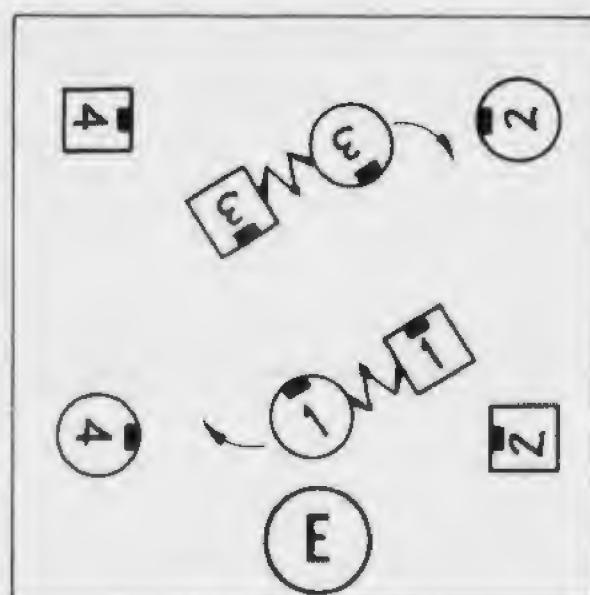


JOE: We like picture words. These, our caller has told us, are simple words that create an instant reaction telling us what to do such as *walk, turn, circle*, etc. The more we square dance the more picture words our vocabulary contains. *Star, swing, rotate, weave*, etc., have come to mean certain things to us which call for good common sense reactions.

BARBARA: We've discovered that occasionally we find ourselves in an unusual setup and are given a call which we are accustomed to doing from some other position. However, by applying the rules and by doing what our concept of the term tells us to do, we usually end up correctly.

JOE: Recently our caller introduced us to a little movement that utilized the picture term "diamond." Immediately our thinking went to the shape of a baseball diamond or to the geometric figure bearing the same name and we knew instantly that the pattern would be an off-center or tilted square. The other term he used was "circulate." From past experience, this told us, when we were involved, to move forward in the direction we were facing to the next position.

BARBARA: The call was *Diamond Circulate*. The call had been to those of us who were the head couples and we were told to do a Swing Thru followed by having the men Run to the right. That put us into a two-faced line in the center (A).



JOE: Then the ladies who were in the center were told to turn or cast off three-quarters which put us at position (B), momentarily making the four points of a diamond.

BARBARA: What happened next was the Diamond Circulate. Each of the four dancers in the center moved forward (clockwise) one position (C) within the framework of the diamond. That actually comprised the Diamond Circulate movement.

JOE: From here it's obvious that many "get out" movements could follow. One pattern we did had the two men take right hands and turn three-quarters ending in a two-faced line (D).

BARBARA: Then we simply did a Wheel and Deal (E) ending as two *switched* couples in the head positions and facing each other (F). From this point we did a Box the Gnat and a Cross Trail to a Left Allemande.

From the Desk of a new Ex-President

WILLIAM UFFORD, writing in the January 1972 issue of *The Open Squares*, published by Louis and Emma Rumbaugh of Southern California, has come up with some thought provoking ideas about what's wrong with square dancing. Most important, he has some suggestions about possible solutions. Anyone ready to take up his challenge?

"If a person learns nothing more from the presidency of a square dance club, it is that it is much easier to criticize than it is to construct. It is certainly an experience to discover how difficult it is to administer and carry to fruition those grandiose plans and conceptions that burst rapturously over the table during the board meetings and planning sessions. It is humbling to recognize, after the term is over, that your accomplishments were really brought about by the quiet ones who hung in there with their time and money and dogged determination to implement the plans that they perhaps had not even had the fun of making.

"It is with complete hesitation then that I rise to approach the question of what is wrong with square dancing today . . .

"The thing that is wrong with square dancing today is that there is not enough of it. Look around you . . . Look at the participants, a preponderance of grey hair. Where are the kids? Where are the young married? Why does this sport seem only to make itself available to people who have raised their families to the point at least that they can be left home alone? Here is a sport that demands skill, discipline, training, endurance, teamwork, practice. It offers satisfaction, travel, meeting people, excitement, a peer group, costumes, hilarity, accomplishment. Am I describing one of our popular school sports like football, basketball or baseball that all doting parents urge their

kids to get into? I certainly could be! There is only one difference in the sport I had in mind. There is no second team. There is no bench. Everybody plays, wins and succeeds. There are no losers. There may be lousy square dancers, but no losers, and if you keep trying, you will get it, in the best tradition of determination and grit.

"I have brought up this subject on occasion and get the reaction that it is somebody else's fault that the kids are missing out on the fun. Poppycock! It is your fault and mine. We don't insist on it. We pay good tax money to set up, encourage and maintain a program of sports in our schools that teach our kids how to do something that they will never do again. How many professional football players or baseball players do you know? How many people have you seen over the age of 25 playing the games they learned in school? Let's start a new movement to insist that square dancing be taught in high school as part of the Physical Education curriculum so they can learn something they can enjoy the rest of their lives . . .



"I am sure that lots of kids are turned off of square dancing by the brief, dull exposure they get in elementary school. To be fun it would have to be taught by a professional caller. Also it would have to follow a definite step-by-step course of study, not the catch-as-catch-can approach which many callers currently follow.

"With the basic skills under their belt, the kids are sure to use them. What advantages! Square dances are a cheap date; they are fun;

The WALKTHRU

you go in a crowd, and which of you fathers would growl about your daughter going out with that 'no good, hairy bum' to a sinful square dance? Let's face it. The activity is a natural for the young set. I just don't think that the kids know it is there.

"I would hope that some of our Square Dance Organizations would take a little time out from their fund-raising activities to canvass their talent and figure out the best approach to the schools. We must number some school authorities in our midst; we are sure an old enough lot. What do we have to do to start a pilot program where a teenager can

learn a semester of square dancing with a couple of field trips to dance to a good caller at the free invitation of one of the clubs in the area?

"Let's try it and do ourselves a good turn. There are side advantages that I have not touched on. Anybody can start a square dance club. I can imagine that any sizeable high school should be able to support several, each providing kids the opportunity to organize, plan, criticize, plot, electioneer, fail miserably and rise again.

"To all ex-presidents with deep and sincere convictions, here is something you could constructively contribute to a world that needs a little more communication, togetherness and help."

GOOD COMMUNITY RELATIONS

WHETHER A CLUB IS BLESSED with a dance location given free-of-charge, or whether it pays rent to a community recreation department, school board or church, it's a good idea to keep a weathered eye on one's public relations. And most especially if a club is happy where it dances and would like to retain that location.

Sometimes a public building may be in need of assistance of one kind or another and may ask its various tenants to help out. Other times a need may be there but the renters may be aware of it only vaguely as no special plea has been put forth.

In years past we have known of groups who have helped playgrounds with their various holiday ventures. These have included donating time to build Hallowe'en booths, decorate halls for Christmas, staff booths at county fairs and so on. Such volunteer labor is not forgotten when clubs seek renewal of leases or may need something special for a particular dance.

On the other hand, just being a good neighbor, not expecting anything in return, gives a club an opportunity to work together, getting to know each other better, while helping someone else.

Recently we read about the Mountain Squares of Huntsville, Alabama, who over the years have aided various dance locations in a variety of ways. When the club first organized it met in a fire station. Quarterly it presented

the firemen with steaks for a special dinner and before it left that locale, the club bought a much-needed couch for the fire house. Moving on to larger quarters, the group next danced in a church and there financed the robes for the Youth Choir. Now in its third home, another church, it has made a substantial pledge to the air-conditioning fund of the building, thus benefiting the parishoners as well as its own dancers who look forward to the completion of this "cool gift." As the Mountain Squares put it, "We are pleased to be able to show our appreciation for the availability of the halls in these tangible ways."

We're sure the recipients have been equally pleased and know that this group must be leaving a good impression of square dancers everywhere they dance.

AN INFORMATION BROCHURE

WASHINGTON AREA SQUARE DANCERS Cooperative Association developed an information brochure last spring directed at the non-square dancing public. A tri-folded pamphlet, 8½ x 11", it was designed either to be handed out or to be mailed in a standard number 10 size envelope. Blank space was left at the end under "For Further Information Contact:" so that clubs, callers, etc. could insert their name, address and phone.

Basic information about the background of square dancing, its current look, music and



The cover of WASCA's brochure with art work taken from this magazine's LIFT & USE service

costuming were included. Local statistics about square and round dancing in the Washington D.C. area, including the names of the five local publications, were listed as well as facts about how to join a beginners class. Large, well-spaced type and attractive illustrations made the brochure most readable. WASCA printed ten thousand copies, widely distributing them throughout the area.

ADAPTING A PARTY STUNT TO YOUR NEEDS

In the Sets in Order Handbook, A Springboard to Planning Square Dance Party Fun, instructions for a mixer were given entitled Barn Yard. Briefly these instructions are as follows:

As each person enters the hall, pin a name tag on him. Prior to the dance, prepare these tags so that there is an animal's name on the reverse side of each tag, in groupings of eight. Then separate the tags, being certain that four men and four women will get the same animal name. Don't tell anyone that his name tag bears an animal's name on the back.

When you decide you are ready for the stunt, tell the dancers that each of them is an animal and that there are seven other similar animals in the room. All he has to do is find them. The first square formed, wins. However, tell the group that they aren't allowed to tell anyone what kind of an animal they are but must make the sound of that animal in order to attract the rest of their species.

To make it even more difficult (first making certain there are no open stairwells or other obstacles) turn out the lights. Also if you run out of animal ideas, try the giraffe—who, as you know—makes no sound.

Sometime ago, Dick Clements, a square dancer in our military forces, adapted this stunt to his club's initiation of new officers. The

The WALKTHRU

stunt was explained just as it is outlined above. However the club printed a giraffe on the back of all the tags except for the outgoing and incoming officers, whose badges they labeled donkey. Once the lights were out and the mixer started, it didn't take too long for the officers to figure out what had happened. With the closeness of the club members, everyone took the gag in the spirit it was intended and the officers proved to be the best sports of all.

BADGE OF THE MONTH



Five and a half years ago, a group of eager square dancers met in the basement of one of the couples' home and formed a club. Today, while they have outgrown their original location and dance instead in an elementary school, the Tripletown Twirlers have not lost any of their enthusiasm for the activity.

The choice of names came from their location, the triple towns of Delanco, Detron and Riverside, New Jersey, where most of the members live. After choosing a club name, all members were given the opportunity to submit a design for a badge. The resulting vote selected a badge depicting a phonograph record. The member's name is inserted just above the name of Delanco.

Invitations to the dances attractively incorporate the badge design into the postcard reminder.

SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

THE COSTUME PARTY

"...AND NOBODY CAN REMEMBER WHO OUR GUEST CALLER IS TONIGHT. WITH THAT DISGUISE NO ONE WANTS TO GUESS..."



"...WHO ASKED THEM TO BE ON THE REFRESHMENT COMMITTEE?"

THANKS TO

Jim Harrell
Waco, Texas

We invite you to send in your suggestion for a scene in the Square Dance Diary.



An International Influence on the ROUND DANCE Picture



*By Eddie and Audrey Palmquist,
San Gabriel, California*

WE LOOK BACK OVER the past few years and realize how much International dancing has enhanced and broadened our round dance activity, as did the Latins. Many leaders feared the Latins would ruin the activity! We all know this to have proven otherwise. We have great faith in the dancers and leaders and feel certain that what is good for round dancing will survive. We realize that round dancers do not wish to become International Ballroom dancers—a very competitive field—but they do wish to grow in dancing ability and enjoy good dancing in a sociable way.

The many clinics we are asked to conduct in various parts of the United States and Canada prove beyond a doubt the great interest in learning more about dancing. We salute the leaders who have had the foresight to organize such clinics.

We have always had the overall good of the round dance activity in mind in any choreography that we do, avoiding figures that would require hours of drill and practice. We believe that International terms should be used only when we do not have terminology in round dancing to adequately describe the figures.

We have introduced small portions of Slow Foxtrot in our choreography as in *A Pretty Girl* and *Everybody Loves Somebody*, but purposely refrained from writing a complete dance of International Slow Foxtrot as, to our way of thinking, this is the most difficult of all International rhythms and requires the most control. When *Maria Elena* (a fine dance) was picked up with enthusiasm, we taught it to our two advanced clubs with true International style. The results have been most rewarding and enthusiasm for this additional International rhythm runs high.

Dancers of varying experience (Easy, Intermediate, Advanced) attend our regular monthly dance clinics where we work only on dance

techniques. We have introduced basic Slow Foxtrot and the results and reception have been gratifying. The dancers find it an aid in dance control in other rhythms, since in Slow Foxtrot correct body positioning and alignment are so essential.

The round dance activity is fortunate to have at its disposal a volume of International figures that choreographers, who have studied International style dancing, will be able to gradually bring into the activity in a way that is compatible to round dancing. However, we are concerned when choreographers with little knowledge of International Style Dancing use standard International figures incorrectly, resulting in uncomfortable and poor dancing.

We have confidence that with the good judgment of the overall leadership our dance activity will continue to be enhanced by the wise inclusion of International Dancing in round dance choreography.

Rounds at the National

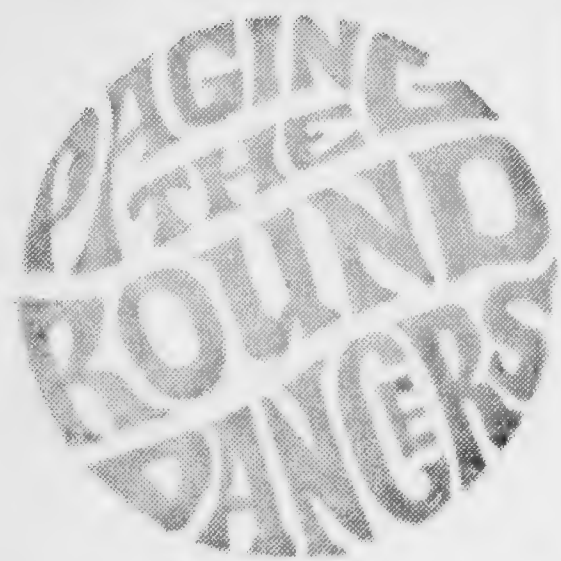
From Mamie Stone, of Somers Point, New Jersey, we received a bit of news about the round dance programs at the 21st National in Des Moines last June. Round Dance Clinics were headed by Charlie and Nina Ward on Tango, Jack and Darlene Chaffee on Styling, and Blackie and Dottie Heatwole on the Waltz. Some thirty-five dances were spotlighted, which should take care of new material for teachers for some time to come. An added attraction on Friday and Saturday nights were the demonstrations by Gordon and Betty Moss of their own dances. Their efforts were received with thunderous applause.

We Get Letters

In the May issue of *SQUARE DANCING*, we broached the subject of revitalizing some of the round dance routines of the past which attained popularity but were allowed to fall by the wayside in favor of new dances. Frankly,

we were a bit surprised by the response. Some of our readers simply wrote, "Yes, do it", but a fair share also included routines they would like to dance again. The dances mentioned most often were: Hi Lili Hi Lo, Dreams of Happiness, Pearly Shells, Yogi, Gadabout, Fraulein, Marie, Lucky, Kontiki, King of the Mountain, Sweet Georgia Brown and Lone-

some Mama Blues. One reader suggested a re-teach of the more popular old dances at conventions and festivals and the possibility of record manufacturers coupling an old dance with a new one on a record. It's also possible that a simple request made to your round dance instructor would result in a revival of some of the old popular favorites.



Lloyd and Elise Ward — Eugene, Oregon

SCHOOL TEACHERS LLOYD AND ELISE WARD started square dancing in 1962 and two years later enrolled in a round dance class taught by Ivan Midlam. In 1968 they taught their first round dance class and later that year the High Steppers club was born. Their yearly basic classes and Round of the Month Workshops are sponsored by the Eugene, Oregon, Parks and Recreation Department.

Careerwise Lloyd taught Physical Education and Coaching for 22 years; he is now in Driver Education. Elise has taught elementary school for 10 years. In her college days she majored in Physical Education and was active in Mod-

ern Dance, also taught dancing at the YWCA.

The Wards have attended Manning and Nita Smith's Institutes, Asilomar and Lighted Lantern. They participated in the 18th National Square Dance Convention in Seattle and taught two dances at the Far Western in Portland earlier this year. In addition, they try to take in all the weekends and festivals in the Idaho, Washington and Oregon area.

Active members of state and local organizations, Lloyd and Elise have served in various official capacities for the Oregon State Federation, Emerald Empire Area, Cascade Callers Association and Northwest Round Dance Teachers Association. They have chaired the Annual Oregon Winter Festival and served as Round Dance Coordinators for two of these festivals.

Lloyd and Elise are the parents of two children and have three grandchildren, who they hope will be future dancers. Elise collects cookie recipes and has an extensive collection of turtles (not live ones).

Their greatest reward is the many friends they have made in square and round dancing.

A New Project in the Offing?

We've long held the belief that there is a definite need today for a complete and up-to-date compilation of round dance *Basics*. This belief is substantiated by the many letters we have received from readers on this subject. One recently asked, "What do you think should comprise a list of basics for round dancing?" Frankly, we don't have the answer at this moment. We realize that there are a number of books and manuals available on the subject of teaching rounds and attempts have been made at standardization of terminology, etc. What we have in mind is something different than

any of these offer. Our idea is a list arranged in a progressive teaching order, with descriptions and illustrations of the movements — similar to the program which has been set up for teaching square dancing. One possibility would be the incorporation of dances featuring the various movements as they are taught, starting with simple mixers suitable for the first night of a class. Research is going on at the present time and there are many questions to be answered. Any ideas and suggestions you'd like to contribute? If so, send them along, we'll be most happy to consider all of them.

• Chapter nineteen

The Business Side of Calling

By Al Brundage, Stamford, Connecticut

A SUCCESSFUL CALLER MUST EXHIBIT LEADERSHIP in all phases of the square dance activity. As soon as you take up the microphone and direct dancers through their movements, you have taken on the responsibilities of leadership and have entered into a highly professionalized field. Certainly when you accept your first "fee" you are "in business" and must realize that you should take upon yourself all the responsibilities of a businessman who wants to make his product a success. You have dedicated yourself to be a salesman of square dancing.

Your fee is listed as a "professional fee" and since your status in the activity has now become one of leadership you should conduct yourself in a professional, businesslike manner. Be aware that entering the leadership role not only carries with it a responsibility to the square dance activity but an obligation to the thousands of other leaders and businessmen on whom you depend for help to keep the activity running. The record companies, equipment manufacturers, clothing designers and shop owners, magazine editors, publishers of reference material and your fellow callers welcome you to the activity and expect from you not only the best portrayal of your talent but an approach that should be nothing less than as professional and businesslike as you can make it.

Think Like a Pro

Certainly a professional attitude should be your first thought. A lazy, don't-care attitude or one of "it doesn't matter — it's only a hobby" should be discarded at the start. Think like a professional person. Dress in a neat, clean-cut manner as befits your style and personality. Adopt mannerisms of assurance and confidence. Extend your vocabulary and speech patterns to appeal to a higher caliber person and present yourself in a straightforward way. Obviously then, you are in a position to influence people and to be accepted as a leader.

You may fall into the category of being a "natural leader." More than likely, however, your first thoughts were only that you would "like to call" or "I think I could do that" and you referred only to your desire to stand in front of people with a mike in your hand and call. Now you find that calling demands more than that if you are to be recognized and accepted as a caller. Your goal is to develop stature and respect as a well-rounded leader, as well as friendships and the co-operation of your dancers. This, in turn, gives you the confidence and feeling of satisfaction necessary to produce your best effort.

Every successful businessman knows that a quality product deserves the best presentation possible. In the case of square dancing the product is there for you. It has been carefully developed over the past generation to make it what it is

today. There can be no dispute over the quality of the product. It's the salesman for square dancing who is on the spot. And, along with the job of producer and director, the role of salesman belongs to the *caller*. And, the *caller* is *you*. For the continued growth and improvement of square dancing, a professional attitude must govern the actions of every leader in the activity.

Develop Businesslike Procedures

Some businesslike procedures will help. You will find that a neatly typed letter on a printed letterhead is a relatively small expense and is much more businesslike than a letter in longhand on lined paper. Be sure your phone number and business address are printed clearly. Make a carbon copy of all letters and organize a card file and letter file system that is easily accessible. Keep your letters short and to the point. Remember, many of the letters are actually contracts or letters of agreement so be sure that they are dated and contain essential information such as time, date, location of the dance and fee arrangement, as well as any other pertinent information.

Keep complete and accurate records. Not only is your square dance income taxable, but many of your expenses are deductible. Advertising, promotional literature, magazine subscriptions, equipment depreciation, cost of records, square dance wardrobe (and possibly your wife's), insurance, car expenses, travel, business phone calls, hall rentals and quite possibly a percentage of your household utilities and maintenance (if you have devoted a room in your home to an office/practice/study/storage room for your sideline business of square dancing), — all of these could be among your deductible items. An efficient bookkeeping system will not only keep you out of trouble with the Internal Revenue Service, but will afford you a clearcut financial picture of just how successful you are as a square dance businessman.

Know Your Product

Make it your business to know your product. Certainly the more knowledgeable you are about square dancing, the better will be your chances for success. Establish a library of books on square dancing so that you can have quick references to the history and progress of the activity. Dig into teaching manuals and read up on the various ideas other leaders have had to present their material. Subscribe to at least two publications. There are magazines covering the national picture as well as regional periodicals. Make it your business to read them and keep up with what's going on.

Join your local callers' association. You'll find that most of the members will be anxious to help and the suggestions and cooperation they will give you may keep you from making costly mistakes. Many associations have record reviews, workshops for new material, promotional material available for formation of classes, open discussion sessions to talk over problems and items of interest affecting the area, as well as occasional educational seminars with nationally recognized leadership presiding. Knowing what other callers in your area are doing to help build the activity and trying to coordinate your efforts with theirs not only makes for pleasant acquaintances among the leadership but it also helps build your own program — it's good business!

A good businessman knows as much as possible about his product. The product, in this case, is square dancing — a product about as widely diversified as anyone could imagine. So, the statement should really be modified to read "A good busi-

nessman knows as much as possible about all things directly related to, or affecting his product." A businesslike approach to calling, therefore, would include the knowledge and ability to dance well. This knowledge and ability would not be limited to just dancing squares. It would certainly take in the related dances such as rounds, contras, quadrilles, and mixers. This should enable the caller to intelligently evaluate the possibility of using any one of these forms when desired as well as having confidence in his ability to present them in a professional manner. The well-informed caller should be able to answer questions pertaining to these related portions of the square dance activity. To do this with confidence, he needs the combination of knowledge and dancing ability.

Devote some of your vacation time to attending conferences, conventions, callers' schools, weekends and institutes where you can rub elbows with some of the national leadership. There's hardly another leader in the field from whom you can't learn. Ask questions if you can, and you'll find that the more successful callers have adopted good businesslike procedures in all phases of their calling and dealing with people. Investigate the possibility of attending such courses as the Dale Carnegie series, Toastmasters, or other speech and voice training programs.

Be aware that you may be liable if accidents occur due to your negligence. If someone trips over your wire or if your speaker falls and injures someone you may be held responsible. It's good business to have proper insurance. Your local caller's association should be able to give you information on this as well as your own insurance agent.

Organize yourself. A good businessman has an organized, planned approach to selling his product and there is no excuse for not devoting some of your time to this. At every stage of development the caller with a good teaching outline, a well-planned program, concern about his sound and a good choice of records and material has reached success much sooner and easier than those who have not made it their business to be concerned. You should have the good business sense to know that when you are on stage you are a performer, a showman, a salesman, a teacher and a choreographer. By proper planning ahead you can assure yourself of every chance to concentrate on your presentation, style and delivery. Plan and organize in advance.

A successful caller also realizes that his time between tips and after the dance may be just as important as his time on the mike. If you do not naturally gravitate toward people, you should acquire the art of sociability. A sincere, friendly attitude toward people will go a long way to produce a congenial atmosphere. A crowd of dancers who are already on your side because they feel in some way the warmth of your personality are much easier to please than a group congregated in an atmosphere of indifference or hostility. Let your warm, friendly nature come out. Show dancers that you like them and they in turn will like you — even before you start to call.

Nor do your obligations stop here. If you have proven to be a good organizer and a good businessman, dancers and clubs and other organizations may come to you for guidance and advice. How you handle these affairs may have a direct bearing on the success or failure of the square dance program in your area as well as your own success as a caller and leader in the activity.

What is your measure of success? You may never become a nationally recognized, traveling caller but certainly you would not feel that your efforts were successful unless you built some sort of a niche for yourself. You should establish your own goals and set up your own measure of success, realizing that they are much more easily attained by sound professional and businesslike practices.

As a leader, you should have pride in your profession. Whether you realize it or not, what you do and how you do it; what you say and how you say it; how you act and react; all have an influence on your dancers. As a caller you are never really "off stage" and you influence the activity by your own behavior. You should strive to set an example that will be a credit to your leadership and to the activity and to constantly upgrade and improve as your success continues to grow.

THE CALLER — A SALESMAN OF SQUARE DANCING

As a salesman of square dancing, most callers recognize their part in encouraging newcomers to join the activity via classes, clubs, etc. They also follow up in promoting the continuance of the activity by conducting secondary forms of teaching, such as in workshops, round dance classes and in maintaining the dancer's interest by urging attendance at summer camps, festivals, visiting caller dances, local, state and national conventions, etc. Some callers, however, overlook one important facet of being a good salesman, since the obligations of a salesman of square dancing apply to community relations as well.

These community relations go further than just ascertaining that the square dance activities conducted by him will create a favorable impression within his area, although this, in itself, is something he must never forget. In addition he must be willing to cooperate with and participate in such community projects as fund raising drives, entertaining at the local veteran's hospital, schools, rest homes, etc. He should be ready to give after-dinner talks to service organizations such as Rotary, Kiwanis, Lions, etc., or appear for radio or TV interviews. When called upon, he should do his best to accept whenever possible, but when he does accept he should remember that to do a good job he must be well prepared.

The big pitfall in preparation is that the average caller will usually try to "do" far too much. He should remember, instead, to plan for the fact that the average businessman or housewife knows little or nothing about square dancing. He should, therefore, try to "sell" his product (square dancing) based on simplicity, beauty, congeniality and FUN. These NON-DANCERS are not impressed with terms such as "workshop", with thinking about weekly classes lasting eight or nine months, and they are not going to be "sold" by demonstration dances in which the patterns appear to be complex. The non-dancer wants to hear that square dancing is easy to do. He wants to see that it has beautiful flowing patterns (but not too many of them). He is, however, impressed by the friendliness of square dancers. He recognizes smiles and fun and therefore wants to try a bit of square dancing for himself.

Whenever trying to encourage non-dancers to get into square dancing, try to make them think that they can do it too, that square dancers are happy and friendly, that they will find it lots of fun. Every time he has the opportunity, the caller should be a salesman, telling and showing his community that square dancers are really nice people — like the folks next door — ready, willing, and able to take an active part in their community life. — Don Armstrong

A Potpourri of Suggestions

Our sewing bag this month is filled with a wide variety of ideas from many helpful square dance ladies. We hope that every reader will find something useful.



TO STIFFEN PETTICOATS

"I can now offer a great solution to limp petticoats. They will look like new and feel crisp just as if they had come off the assembly line. Go to your favorite grocery store and pick up a bottle of the acrylic floor finish called 'Future'; put it into a bottle with a spray top on it and then lay out your petticoat and spray the net. Let it dry and with your hands pull the bottom tier smooth all around as if you were ironing it. This finish will stay in for a long time. If you do have to wash it later, just swish it through some cold water in your bathtub or machine; let dry and pull to straighten as before. You won't believe this until you try it."

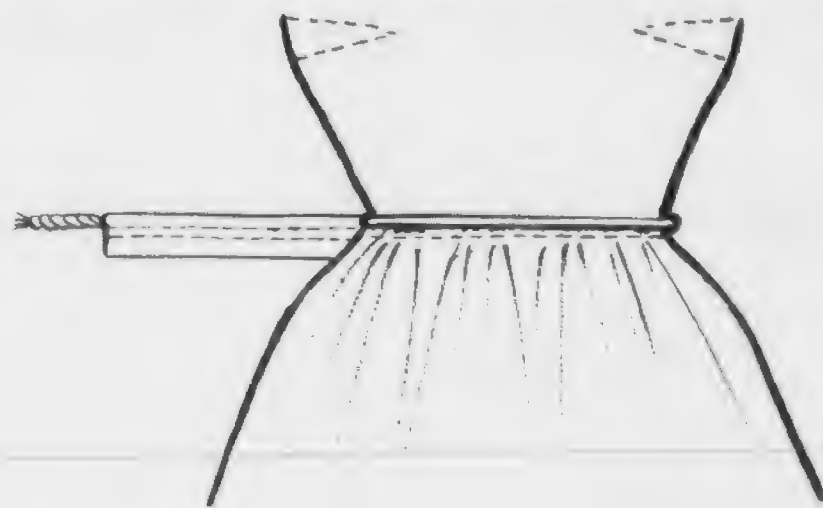
—Lill Bausch, Leigh, Nebraska

CORDING

"I always put cording at the waist of my dresses and it took quite a long time for me to discover an easy way to do it. I cover the cording with a bias strip of the dress material, trim the edges $\frac{5}{8}$ " from the sewing line and sew this to the bodice just a tiny bit from the other stitching. Attaching the bodice to the skirt has always been a problem to me, how to keep the gathers straight, sew on top of the gathering stitch and stitch on the cording sewing line so all will look professional. I discov-

ered that if I sew the skirt to the bodice $\frac{1}{4}$ " to $\frac{1}{2}$ " below the matched seam edges on the gathered side, I can keep the gathers straight. I then turn the dress to the right side and using my zipper foot, top stitch the skirt to the bodice at the cording sewing line. By having the skirt and bodice sewn together, I can pull the skirt straight as I sew and can set the zipper foot so that the needle goes right into the sewing line and I have an invisible top stitch. Another thing I do with cording is to use it in the hems of my dresses. This gives a ripple effect to the skirt and lets anyone who does not have a hemmer, sew their hem. After measuring for my hem, I cut the skirt evenly all the way around, 1" from the hem line. I press a $\frac{1}{2}$ " fold in this 1" strip. I then lay the cording on the pressed hem line, fold the raw hem edge over the cording to meet the hem line and stitch through the three thicknesses close to the cording using my zipper foot. This use of cording is particularly effective when used with a gored or gathered skirt and a bright splashy print."

—Jeanne Thornburg, Ridgecrest, California



TWO GOOD IDEAS

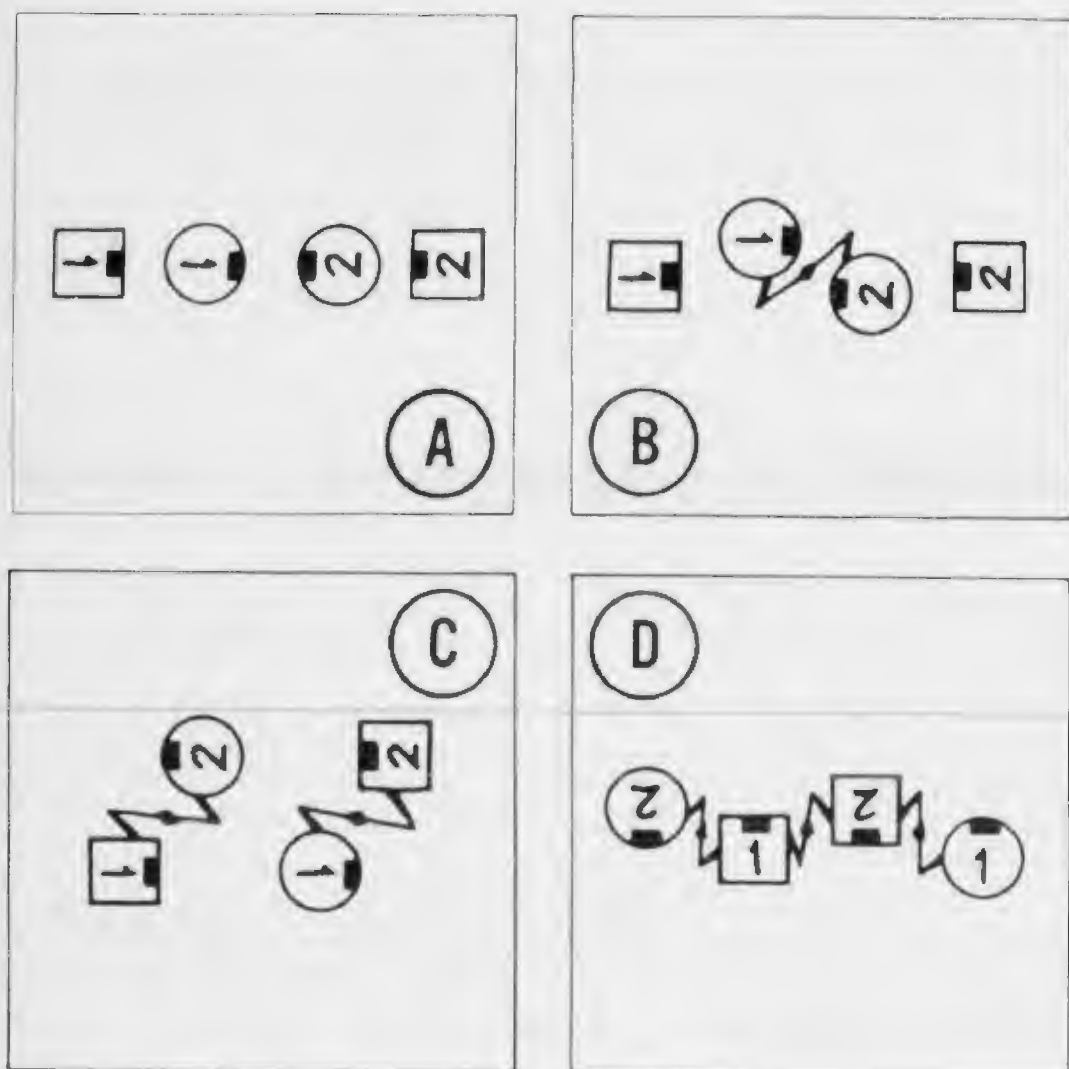
"Fellas, are you disgusted with frayed trouser cuffs at the back where the pants rub against your shoe? You can do this. Put a matching color iron-on tape on the inside of the trouser leg. Your shoe will then rub against this instead of the pants.

"A stitch in time saves nine . . . When some-
(Please turn to page 52)

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.



All Four Ladies Lead DIXIE STYLE TO AN OCEAN WAVE



A PLACE TO START: Here's a standard two-couple Ladies Lead, Dixie Style to an Ocean Wave as shown by diagrams (Basic 71). The two ladies advance (A), give rights to each other (B), pull by and give a left to the man (C). After pulling by, the dancers retain left handholds and the men turn into the center and give a right to the other man to achieve an Ocean Wave (D).



1

THE VERSATILITY OF A BASIC which allows it to be used under a number of different situations and setups has a great bearing on its acceptance. An accomplished dancer taught by a conscientious caller/teacher will know how to do each movement under a variety of circumstances.

The versatility of such calls as Right and Left Thru, Cross Trail, Square Thru, Swing Thru and Spin the Top have been proven through all-four-couples-working movements. Here is a look at Basic 71, Dixie Style to an Ocean Wave as it would appear with all four couples working at one time.

Starting from a square, each lady remembers that she will be working with her opposite man much as she would be doing in a

4





simple two-couple Dixie Style to an Ocean Wave (see diagrams lower left). Starting from the square (1) the four ladies step into the center making a right-hand star (2). Moving clockwise 180° they give a left hand (pigeon wing) to their opposite (3).

Retaining this left-handhold, the ladies move to the outside as the men move in (4) and with their right hand, the men make a right-hand star (5) to end in a crossed or double Ocean Wave (Allemande Thar Star) figure (6).

A hands up or pigeon wing handhold lends itself particularly well to this movement and allows for equal turns at the point of hand contact for both the man and the lady. From here it's a simple matter to move from an Al-

lemande Thar pattern to a left arm turn to a Right and Left Grand, to have all four couples do a Left Swing Thru or to Slip the Clutch, etc. As we said earlier, *versatility* is the name of the game and variety comes from working in depth with each of the basics.

May we introduce to you our models, young dancers who belong to one or more of Bruce and Shirley Johnson's clubs in the Santa Barbara, California, area:

Dot and Tony Aurella
Mary and John Lebeck
Paula and Pat Acton
Rae and Bill Krueger
Gloria and Ken Clements

You'll be seeing them quite a bit during the coming months as we take a look at the basics in this regular feature. Our thanks to them all — the editor.

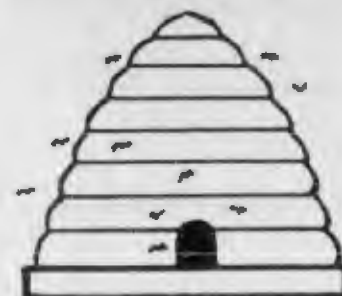


NATIONAL SQUARE DANCE CONVENTION®

SALT LAKE CITY, UTAH

JUNE 28, 29, 30, 1973

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22nd



WHEN APPLIED TO THE 23RD Annual National Square Dance Convention in Salt Lake City, Utah, the old cliché "getting there is half the fun" just has to be true.

Take, for instance, the routes in from the South. Grand Canyon, Arizona, is a must, and from there travel north can take you to three national parks, each of which is uniquely beautiful. But as square dancers, you deserve to know about the lesser-visited spots which demonstrate Utah's vivid contrasts without the regimentation of a national park.

East of Cedar City is State Highway 14, which carries you easily to high country covered with Ponderosa pine, flowing meadows and interesting lava fields. Centerpiece of the area is the breathtaking Cedar Breaks National Monument, where a whole mountainside glows with red rock formations. Surrounding is the national forest country that is all good for camping, fishing and just breathing.

Back down to either Interstate 15 or U.S. 89, you have a choice of heading right into Salt Lake or taking in another area that is not publicized. Parallel to U.S. 89 above the towns of Manti, Mount Pleasant and Fairview, is a well-maintained dirt road called the Skyline

Drive. This will carry you through country that is both spectacular and easy to get around in, if you wish to get out and explore. The whole area is particularly suited to exploring off the drive in a jeep or trailbike. Camping and fishing are outstanding and you can take in a good chunk of country above Fairview without ever leaving paved or gravel roads.



Cedar Breaks beckons dancers

The national parks of Zion, Bryce, and Capitol Reef are all also worthy of a visit, and they can be easily included in your route to or from Salt Lake City. In the coming months, we'll look at what's to see if you are coming from the other direction.

'73 Convention hall gets sounded. Scene: The Salt Palace, home of the 1973 National Convention. Caller at the mike



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Panama Canal Zone

A round dance workshop has been innovated by the Star in a Circle Square Dance Club. It is being conducted by Lew Braden and his wife, Norma, who recently spent a most rewarding week at Fun Valley, South Fork, Colorado. There they attended a round dance workshop directed by Jack and Darlene Chaffee. On their return to the Canal Zone, the Bradens are passing on some of the techniques taught by the Chaffees. This makes three scheduled activities each week for this energetic club. Thursday nights are devoted to square dance workshops, which is a vehicle for new callers as well as dancers who want to brush up on basics and learn new calls. Satur-

during a recent "Test" dance, Bob Fisk of Chino, California.

day night is the regular dance night. All functions are held at the Curundu Elementary School Gym. Any dancing visitors to the Crossroads of the World are invited to attend.

—Jean Bailey

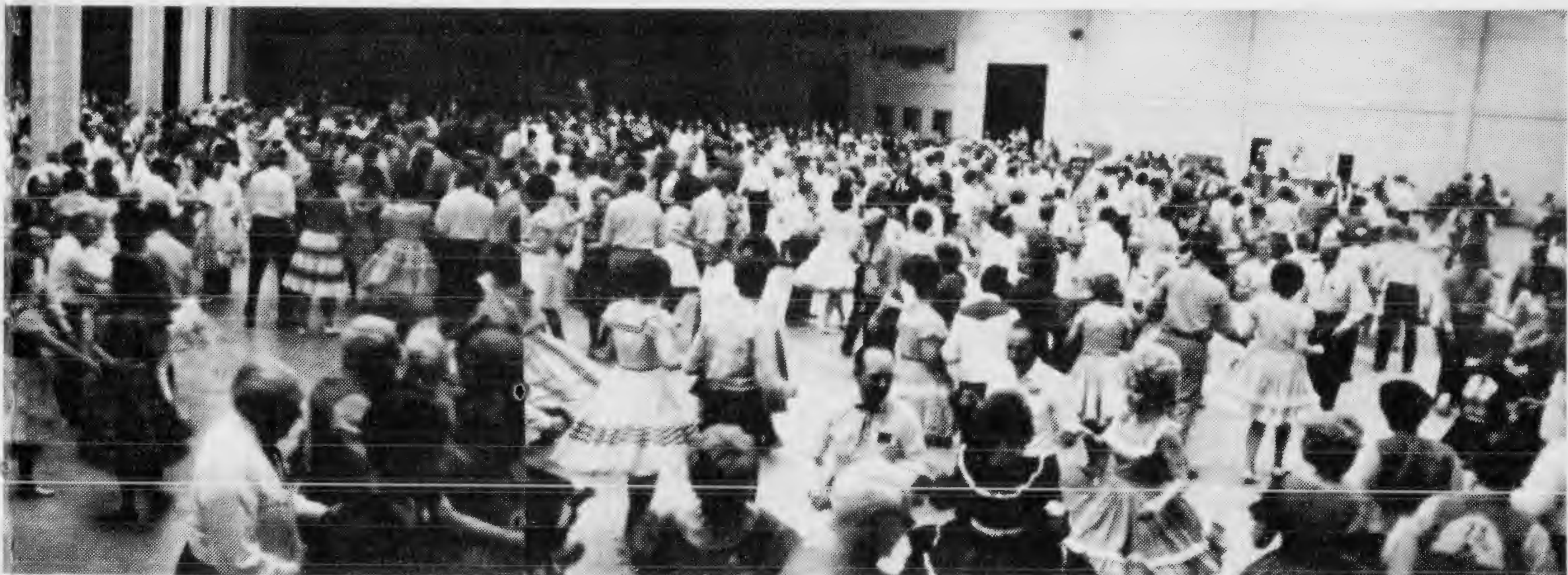
Washington

The 24th recipient of the Parker Inspirational Award, Cecil and Blanch Wiltse of Royal City, were given a standing ovation by the 3,400 dancers attending the 22nd Annual Washington State Festival as the immediate past holder of the award announced their names. Presentation of this award is a traditional highlight of the Saturday morning festival program. It is presented to an individual caller or couple for outstanding contributions to square dancing. Cecil and Blanche were specifically cited for their square dance teaching and for the numerous offices they have held, including that of State President 1970-71.

An additional standing ovation occurred upon presentation of the Harry McGregor Memorial Award to Kenn and Ginny Trimble of Tacoma. Now in its third year, it is presented to a dancer couple who have devoted time and energy to many phases of the square dance. This couple's twenty years of dancing have included many projects and offices, amongst them the office of State President 1966-67 and General Chairmanship of the 18th National convention held in Seattle in 1969.

Pennsylvania

Pittsburgh Area Square and Round Dance Federation (PASARD) will present its fourth Annual Festival on November 4, 1 to 11 P.M.,



ROUND THE WORLD of SQUARE DANCING

at the Carson Intermediate School. All levels of dancing will be covered with a list of top callers—Lee Kopman, Bob Fisk, Bob Yerington, Jim Davis, and Laverne and Doris Reilly doing the rounds. The Federation boasts of having 25 clubs in the Pittsburgh area, a most avid group of dancers. For information contact Bob Elgin, Box 398, Harrison City, Pa. 15636.

Sponsored by the Pen-Del District of the Federation of Delaware Valley Square and Round Dancers, "Dance to See" will be held on October 22 at Sun Oil Center in Feltonville. This affair raises approximately \$1500 yearly for the Pennsylvania Association of the Blind and helps the blind to help themselves without being wards of the state. Information may be obtained by writing James Gilmore, 3 Alton Road, Drummond Hill, Newark, Delaware 19711.

Virginia

Blue Ridge Twirlers of Winchester will present Beryl Main on Sunday afternoon, November 5. The square dance will be held at the Lee Jackson Restaurant, Interstate 81, Exit 80 West and Route 50 East in Winchester. For reservations and information contact Barbara Devers, Box 183, Clear Brook, Virginia 22624. Telephone 662-6038.

Kansas

October happenings in Kansas include the Annual Fall CKSDA "Jubilee" at Fort Hays Memorial Building on October 7 with Johnny

Hozdulick calling. On October 14 the Women's Club in Topeka will be the site for the "Travel On" subscription dance. Warren Kinder and Jim Hays will call, Frank and Ruth Lanning will be in charge of rounds for both events. On October 22 the Annual CKSDA Callers Cotillion will be held in Sterl Hall at Abilene. This affair is sponsored by the Central Kansas Square Dance Areas Affiliation.

Nova Scotia

A "really big" event took place in Yarmouth last May when the ferry boat from Maine brought about 250 U.S. dancers to meet some 350 Nova Scotia and New Brunswick dancers in a yearly International exchange. The Honorable Gerald Regan, Premier of Nova Scotia, attended and had a go at square dancing at the CN terminal, where he greeted the Maine dancers upon their arrival. Several U.S. and Canadian callers joined forces to call the Saturday night dance at the Dr. Burrbridge Vocational School.

Busy, busy, busy! That describes Reagh and Margaret Nixon, who have had three clubs and three classes to call for and teach. Reagh and Margaret hold a triple graduation for the three classes every year, usually in Bridgetown. This past year 20 squares turned out to celebrate the graduation of the Nixon Promenaders, Paradise, Champlain Steppers, Annapolis Royal and the class of Fundu Frolikers, all in the heart of the Annapolis Valley.

Illinois

Charles Weiler of Des Plaines, celebrated his 70th birthday by calling for the Happy



Participants at the annual "Dance to See" sponsored by the Pen-Del District of the Delaware Valley Federation. Dancers from Delaware and Pennsylvania contribute proceeds from the affair to the Pennsylvania Association for the Blind.



Class members of the Nixon Promenaders, Paradise, Champlain Steppers, Annapolis Royal and the Fundy Frolikers during the Grand March at their combined graduation celebration in Nova Scotia.

Twirlers in May. Charles and his wife, Lee, also recently observed their 51st wedding anniversary. This must prove that if you want to be married "forever" and grow old with a little health and grace—square dance. In the twenty years of calling, Char has never called a dance at which Lee was not present. Congratulations to Char and Lee Weiler.

Buoys and Belles were born on January 7, 1972 by a small, industrious group who, upon their arrival aboard were horrified to hear that there was no square dance club at the Great Lakes Naval Base. As the club grew, one of the couples who was about to take the plunge decided that a wedding square would be in order. So the group danced all night at the reception on March 25. Buoys and Belles dance 1st and 3rd Fridays at the Forrestal Village Chapel, Great Lakes, Illinois, and they cordially invite visitors to join them in some square dancing fun.

—Nancy Johnson

Texas

The Gulf Coast Caller's Co-op will present their 6th Annual "Fun-Sti-Toot 6" at the Moody Center and the Galvez Hotel in Galveston on November 4 and 5. A Saturday afternoon "Fun-Shop", square dance ball and party are scheduled. Dancing will start at 9:30 A.M. on Sunday and will continue until noon. Attendance is limited to 50 squares.

—Lew Torrance

New Brunswick

Maritime Callers Clinic Association will hold their 3rd Annual Convention November 10 and 11. The dance will be at Fredericton, in

the Student Union Building, University of New Brunswick. The convention features a sewing clinic, panel discussion, fashion show and three rooms for dancing. Callers are members of MCCA and will be calling squares and cueing rounds. 1972 Convention Chairman Warren and Barbara Hawkins will be happy to provide any further information. You may write to them at P.O. Box 595, Fredericton, N.B.

Oklahoma

Square dance clubs of Bartlesville combined their efforts and sponsored a Giant Diamond Jubilee Festival at the gymnasium and auditorium of Phillips Petroleum Company in August, in conjunction with the 75th Birthday Celebration of the city. Beryl Main and Billy Lewis were the featured callers, with Joe and Dianne Jennings and Charles and Dorothy DeMaine in charge of rounds. Proceeds were donated to a school for mentally retarded and handicapped children in Northeastern Oklahoma.

—J. C. Jones

Indiana

The 16th Annual Hoosier Square Dance Festival will be held October 27-29 at Roberts Municipal Stadium, New Community Center and Civic Center Convention Hall in Evansville. General Chairman for the event is Rawland Brown of Boonville. Dave Taylor, Lee Helsel, and Max Forsyth will call the tips. Wayne and Norma Wylie will be in charge of the round dance portion of the program.

Ohio

The Greater Cleveland Federation of Square
(Please turn to page 49)

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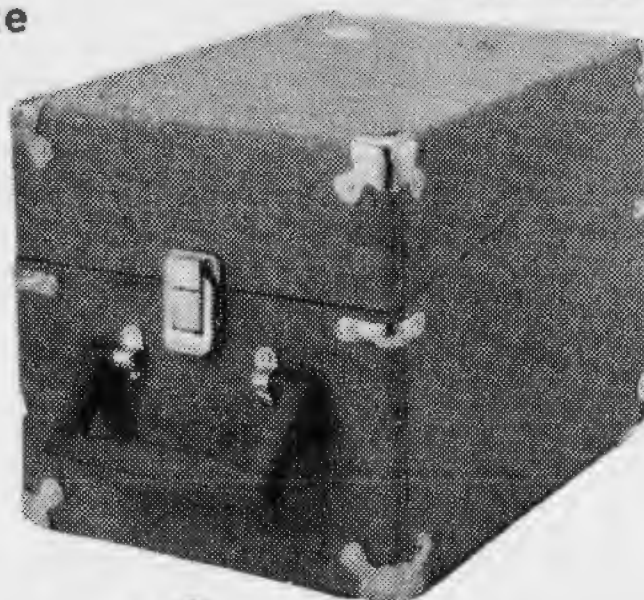
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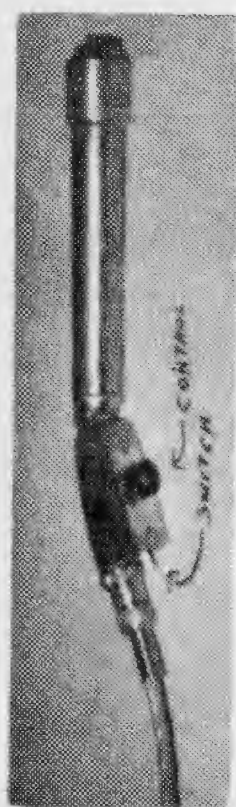
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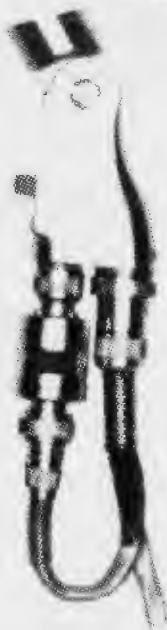


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- 1929 — Iota
 Caller: Dave Taylor, Flip Inst.
- 1928 — What Is To Be
 Caller: Jerry Helt, Flip Inst.

BOGAN

- 1249 — It's Four In The Morning
 Caller: Lem Gravelle, Flip Inst.
- 1248 — Back In The Race
 Caller: George Leverett, Flip Inst.
- 1247 — Games People Play
 Caller: John Johnston, Flip Inst.
- 1246 — Let Your Little Light Shine
 Caller: Dick Bayer, Flip Inst.
- 1245 — I Saw Your Face In The Moon
 Caller: Keith Thomsen, Flip Inst.
- 1244 — Someone Write A Perfect Melody,
 Caller: Lem Gravelle, Flip Inst.

DANCE RANCH

- 609 — If It Feels Good Do It
 Caller: Frank Lane, Flip Inst.
- 608 — Hang On The Bell
 Caller: Frank Lane, Flip Inst.

- 607 — Sloop John B
 Caller: Bill Schutz, Flip Inst.
- 606 — Do You Remember These
 Caller: Barry Medford, Flip Inst.
- 605 — Joy Joy Joy
 Caller: Frank Lane, Flip Inst.

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- 1134 — Your Other Love
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- 1133 — You Do The Calling
 Caller: Don Whitaker, Flip Inst.
- 1132 — A Girl Like You
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FOR LEADERS IN THE FIELD OF
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October, 1972

MONSON, IN THE SOUTHWEST PART of the State of Massachusetts, is our destination this month. In addition to the opportunity of enjoying the beautiful fall foliage of this area, we'll drop in on one of Frannie Heintz' clubs for an entertaining evening of square dancing. Frannie has given us a few examples of what we might expect in the way of calls, not necessarily original ones but favorites with him and his dancers.

One and three square thru four hands
Sides half sashay
Swing thru
Boys run
Lines go up and back you reel
Pass thru
Wheel and deal
Substitute
Square thru three quarters
Left allemande

One and three star thru
Do a U turn back
Swing thru
Boys run
Bend the line
Swing thru
Boys run
Bend the line
Dive thru
Square thru three quarters
Left allemande

Two and four the ladies chain
Four ladies chain
A grand chain four
One and three right and left thru
Whirl away half sashay
Star thru
Do sa do to ocean wave
Swing thru
Box the gnat
Right and left thru
Dive thru
Substitute
Star thru
Right and left thru to middle
Sides face like a grand square
One two three turn
One two three
Left allemande

Heads square thru four hands
Swing thru
Boys run
Wheel and deal
Slide thru
Swing thru don't stop
Spin the top
Right and left thru
Dive thru
Pass thru
Slide thru
Swing thru don't stop
Spin the top
Right and left thru
Dive thru
Pass thru
Allemande left

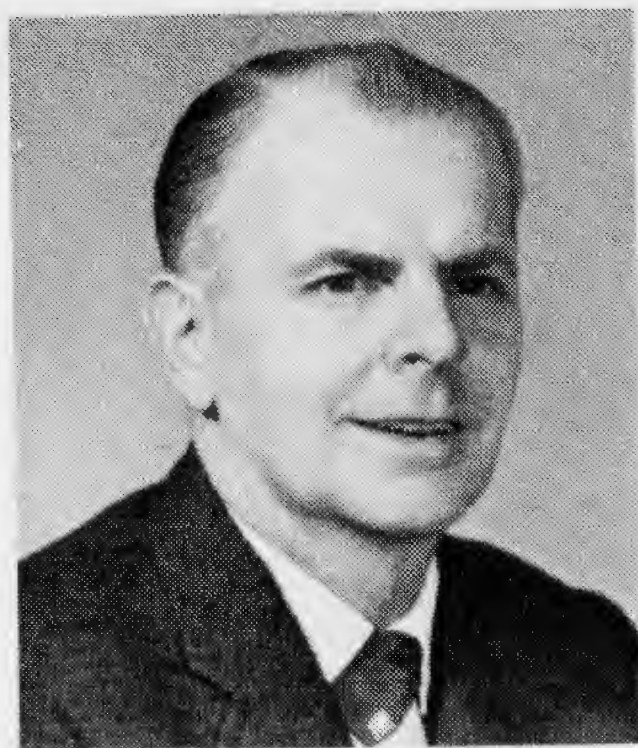
Four ladies chain
Heads lead right
Circle to a line
Star thru
Right and left thru
Swing thru
Box the gnat
Right and left thru
Star thru
Pass thru
Bend the line
Star thru
Right and left thru
Swing thru
Box the gnat
Right and left thru
Star thru
Cross trail
Left allemande

Join hands circle left
Allemande left
Back to Mother
Curlique to an alamo
Rock it
Boys run
Allemande left

Heads square thru four hands
Swing thru
Boys run
Tag the line
Cloverleaf
Girls in the middle
Girls right and left thru
Who turns who
Girls pass thru
Left allemande

One and three square thru four hands
Centers in
Cast off three quarters
Ends trade
Have lines up and back
Star thru
Square thru three quarters
Centers in
Cast off three quarters
Ends trade
Have lines up and back
Star thru
Square thru three quarters
Left allemande

FRANNIE HEINTZ



This year rounds out 14 years of full-time Western square dance calling for Frannie Heintz. His style was quite unique in those early days and remains so today. Frannie is a Specialist with the New England Council of Callers Associations on directional calling and his appearances at callers associations to give seminars in this area of calling is an experience he greatly enjoys. Frannie organized his first group of teen dancers in New England in 1957, was chairman of the teen program of the 13th New England Convention in 1971 and 1972 and felt very proud to see the one thousand teens and pre-teens who were registered enjoying themselves and furthering the activity of square dancing. Frannie calls regularly for 7 clubs and his guest dates take him to most of the states and Canada. He has recorded for Colpix, Reprise and Golden Square Labels and is on the staff of eight square dance vacation institutes each year. He has taught at least four beginner classes each year since he began calling. Frannie and Maureen make their home in Monson, Massachusetts, with their four children, three in college and ten year old Sharon.

Heads pair off
Do sa do to an ocean wave
Scoot back
Girls circulate
Boys trade
Scoot back
Boys circulate
Girls trade
Right and left thru
Dive thru
Pass thru
Left allemande

Heads to the right
Circle to a line
Eight to middle and back
Pass thru
Tag the line right
Wheel and deal
Swing thru
Go right and left grand

Four ladies chain
Allemande left
Allemande thar
Boys back up
Shoot that star
Forward two
Right and left do paso
New partner left
New corner right
Partner left
Back to the corner
Box the gnat
Do a U turn back
Allemande left

Heads star thru
California twirl
Star thru
Line of four pass thru
Tag the line in
Square thru four hands
Go right left right left
Right and left grand

Heads square thru four hands
Swing thru don't stop
Spin the top
Right and left thru
Do a flutter wheel
(Girls are working)
Men in with the left
And flutter wheel
Star thru
Right and left thru
Dive thru
Star thru
Cross trail
Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Circle left
 Partner left for a do paso
 Back to the corner
 Turn her right
 A wrong way thar
 Back up not too much
 Slip the clutch
 Right and left grand

NUMBER THOSE GNATS

By Dick Houlton, Stockton, California

Heads square thru, U turn back
 Number one box the gnat
 Same four square thru three quarters
 Left square thru with outside two
 It's four hands, U turn back
 Number two box the gnat
 Make lines, bend the lines
 Square thru three quarters
 U turn back
 Number three box the gnat
 Make lines, bend the lines
 Square thru three quarters
 U turn back
 Number four box the gnat
 Make lines, bend the lines
 Square thru three quarters
 U turn back
 Ends box the gnat
 Make lines, bend the lines
 Square thru three quarters
 Allemande left

Give these three a try. They are from
 John Ward, Alton, Kansas.

TRY IT YOU'LL LIKE IT

Heads a right and left thru
 All four couples half sashay
 Heads flutter wheel just that way
 Sweep a quarter, pass thru
 Flutter wheel, sweep a quarter
 Left allemande

A QUAZY FLUTTER WHEEL

All four couples half sashay
 Heads flutter wheel just that way
 Square thru four hands you do
 Flutter wheel with outside two
 Square thru four hands you do
 All U turn back and
 Left allemande

THE BEAUTIES VS THE BEASTS

Couple number one only
 Face your corners and box the gnat
 New heads go up and back
 Cross trail thru, go around two
 Make lines of four, go up and back
 Pass thru, bend the line
 With same sex flutter wheel
 Pass thru, wheel and deal
 Do a double pass thru
 Leads U turn back
 Left allemande

CONTRA CORNER

Our Contra Editor, Don Armstrong, returns with a series of circle and line dances to add variety to your program. Enjoy!

CONTRAROTATION

(Circle Contra)

By Don Armstrong

Formation: Couple facing couple—one couple with backs to center—large circle

Record: Use a well phrased reel

Do sa do corner
 Bow, swing corner
 Put her on right and circle four
 Same four left hand star
 The way you face, promenade in twos
 Wheel as a couple, come back to place
 Same ladies chain, chain back

SINGING CALL*

IF I COULD WRITE A SONG

By Ken Anderson, Newtonville, New York

Record: Jay-Bar-Kay #133, Flip 'Instrumental with Ken Anderson

MIDDLE BREAK

Circle left
 If I could write a song and
 Teach the world to sing along
 Think of all the music there would be
 Allemande left your corner
 Turn your partner by the right
 The men star left go once around
 Star promenade now you walk along
 Girls backtrack one time turn thru
 Allemande left your corner
 Do sa do your partner
 Hey now weave the ring
 People feeling sad
 Would have a reason to be glad
 Do sa do and then you promenade
 If I could write a song and
 Get the world to sing along
 How wonderful this world would be
 FIGURE:

Heads promenade go halfway round the ring
 Sides right and left thru turn your girl
 Heads lead to the right and circle
 You break and make a line go
 Forward up and back and then star thru
 Do sa do for me make an ocean wave
 Swing thru boys run couples hinge
 Wheel and deal right and left thru
 You flutter wheel for me
 Cross trail thru swing the corner girl
 Allemande left come back and promenade
 If I could write a song and
 Get the world to sing along
 How wonderful this world would be
 TAG:

Allemande left your corner
 Bow down to your partner
 How wonderful this world would be

SEQUENCE: Figure twice for heads, Middle break, Figure twice for sides, Tag.

ROUND DANCES

EL PASEO — Mibs 1004

Choreographers: Mel and Marj Rummel

Comment: The music is of the Latin flavor and the dance has a challenging routine.

INTRODUCTION

- 1-2 LEFT-OPEN M on Outside Wait; (Jump/Flick, Arnd, 2, 3 to end facing RLOD in CLOSED) Jump/Flick, Step in Place, 2, 3;

PART A

- 1-4 Fwd, 2, 3, 4; 5, 6, 7, 8 end M facing WALL; Side, Close, Side, Close; Side, Close, Side, Close, to BANJO;
5-8 Banjo Arnd, 2, 3, 4; 5, 6, 7, 8 to SIDECAR; Arnd, 2, 3, 4; 5, 6, 7, 8 to CLOSED M face WALL;
9-12 Side, Close, Back, Side; Thru, Flick Thru, Stamp, —; Side, Close, Side, Close; Side, Close, Side, Close;
13-16 Side, Close, Fwd, Close to end in SEMI-CLOSED facing LOD; Jump/Flick, Step, Face, Hook; Unwind, 2, 3, 4 to end in CLOSED M facing WALL; Side, Close, Side, Close;

PART B

- 1-4 Apart, 2, 3, Close; (Fwd, 2, 3, 4 to BANJO) In Place, 2, 3, 4; R HAND to R HAND (Arnd, 2, 3, 4 end at M's L Side) In Place, 2, 3, 4; Wheel, 2, 3, 4;
5-8 Wheel, 2, 3, 4; 5, 6, 7, 8; (R Spin to end in CLOSED facing COH) In Place, 2, 3, 4 to face WALL; Side, Close, Side, Close;
9-12 (Twirl) In Place, 2, 3, 4; Step Apart, Draw, —, Turn to face RLOD in LEFT-OPEN/Close; Wheel, 2, 3, 4; Wheel, 2, (Twirl) 3, 4;
13-16 Continue Wheel, 2, 3, 4; In Place, 2, 3, 4 to BANJO TAMARA; Arnd, 2, 3, 4; 5, 6, Unwrap, 2 end BOTH HANDS Joined M face RLOD;
17-20 In Place, 2, 3, 4 end in SIDECAR TAMARA; Wheel, 2, 3, 4; Unwrap, 2, 3, 4 to end in CLOSED M facing LOD; Stamp, Stamp, —, Stamp/Stamp;

SEQUENCE: A—B—A meas 1-15 plus Ending

Ending:

- 1 Side, Close, Apart, Point;

EACH TOMORROW—Mibs 1004

Choreographers: Lou and Pat Barbee

Comment: A smooth waltz with eight measures repeated. The music is pleasant sounding.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing LOD, Touch, —;

DANCE

- 1-4 Fwd Waltz; (Lady under end in OPEN facing LOD) Bwd Waltz; Fwd Waltz; (Roll Across end in LEFT-OPEN) Fwd Waltz;

- 5-8 Thru, Side, Close; Thru, Side, Close to BUTTERFLY; Waltz Balance, 2, 3; Turn, Side, Close, to end M facing RLOD;

- 9-12 Repeat action meas 1-4 progressing twd RLOD;

- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing LOD;

- 17-20 Fwd, Side, Close; (Rev Twirl end in SIDECAR facing LOD) Back, Turn, Close facing RLOD; Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to end in CLOSED M facing WALL;

- 21-24 Fwd, Side, Hook, Arnd, 2, 3 to face COH; Fwd, Side, Hook, Arnd, 2, 3 to end in SEMI-CLOSED Facing LOD;

- 25-28 Fwd Waltz; Thru, Side/Close, Side; Pickup to CLOSED M facing LOD; $\frac{1}{4}$ L Turn to face COH, Side/Close, Side to BANJO M facing LOD;

- 29-32 Pivot, 2, 3 to end in SEMI-CLOSED facing LOD; Thru, Side/Close, Side; Pickup to BANJO, 2, 3 M facing LOD; Fwd, Fwd/Lock, Fwd blend to BUTTERFLY M facing LOD;

SEQUENCE: Dance goes thru twice (thru meas 30 second time) plus Ending.

Ending:

- 1-4 Thru, Side, Close; (Twirl) Fwd Waltz; Thru, Side, Close; Apart, Point, —;

NO NO POLKA—MacGregor 5027

Choreographers: Emmett and Monette Courtney

Comment: Good Polka music. The tune is Beer Barrel Polka. The routine is lively and 16 measures are repeated.

INTRODUCTION

- 1-2 Facing No hands held Wait; Apart Turn to face LOD, Kick, Together to OPEN, Touch;

DANCE

- 1-4 Away Two - Step / Together Two - Step; (Twirl to SEMI-CLOSED Facing LOD) Fwd, 2, 3, 4; Fwd Two-Step/Fwd Two-Step; Pas de Basque Away; Pas de Basque Together;

- 5-8 Repeat action meas 1-4;

- 9-12 Side, Behind, Side, Kick; (Side, Behind, Roll, 2 end in RIGHT HAND STAR facing RLOD) Side, Behind, In Place, 2; Arnd Two-Step/Arnd Two-Step; Arnd Two-Step/Arnd Two-Step to end facing LOD in OPEN;

- 13-16 Repeat action meas 9-12 except to end in BUTTERFLY M facing WALL;

INTERLUDE

- 1-2 Side/Close, Side/Close, Side/Close, Side to face LOD; Walk Fwd, 2, Turn to face WALL in BUTTERFLY;

- 17-20 Side, Behind, Step/Step, Stamp; Change Sides, 2 M facing COH, Step/Step, Stamp; Side, Behind, Step/Step, Stamp; Change Sides, 2 M facing WALL, Step/Step, Stamp to CLOSED;

- 21-24 Turn Two-Step/Turn Two-Step; Turn Two-Step/Turn Two-Step to end M fac-

ing WALL; Solo Roll LOD, 2, 3, Tap;
Roll Back, 2, 3, Tap;

25-28 Repeat action meas 17-20:

29-32 Repeat action meas 21-24;

SEQUENCE: Dance goes thru twice.

MARZI DOATS—MacGregor 5027

Choreographers: Art and Evelyn Johnson

Comment: An easy fun two-step with adequate music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M face WALL, —, Touch, —;

PART A

1-4 Away Two-Step/Together Two-Step; Buzz Away, 2, 3, 4 to end M Face WALL in BUTTERFLY; Side, Touch, Side, Touch; Roll RLOD, 2, 3, Touch;

5-8 Repeat action meas 1-4 Part A:

PART B

1-4 Face to Face Two-Step; Bk to Bk Two-Step; Bk to Bk Rock Side, 2, 3, Turn to face LOD in OPEN; Walk Fwd, —, 2 to end M face WALL, —;

5-8 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to face partner in CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step to OPEN facing LOD;

PART C

1-4 Repeat action meas 1-4 Part A:

5-6 Repeat action meas 3-4 Intro:

SEQUENCE: A — B — C — A — B — C — A plus Tag.

Tag

1 (Twirl) Fwd, 2, Side/Close, Chug.

MELODY OF YOU—Hi-Hat 901

Choreographers: Lucyan Ziemba and Jo Coosey

Comment: Waltz routine is for the experienced dancer. The music has the big band sound.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

DANCE

1-4 (L) Waltz Turn; (L) Waltz Turn; $\frac{1}{4}$ L Turn, Point, —; R Turn to SEMI-CLOSED facing LOD, Point, —;

5-8 Repeat action meas 1-4:

9-12 Fwd Waltz; Fwd, Fwd, Lift; Fwd, Fwd, Lift; Manuv, 2, 3 to face RLOD in CLOSED;

13-16 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn (R Twirl) Fwd Waltz end in CLOSED M facing LOD;

17-20 Fwd, Fwd, Diag Fwd; Fwd to MODIFIED BANJO, Face, Diag Fwd; Fwd to MODIFIED SIDECAR, Face, Diag Fwd; Fwd to MODIFIED BANJO, Fwd Check, Recov;

21-24 Bwd Waltz end in SEMI-CLOSED facing LOD; Manuv to CLOSED M facing RLOD; (R) Waltz Turn to end M facing LOD; Fwd Waltz;

25-28 (L) Waltz Turn; (L) Waltz Turn to end in LEFT-OPEN facing RLOD; Thru, Side, Close to end facing LOD in SEMI-CLOSED; Pickup, 2, 3 to CLOSED M facing LOD;

29-32 Fwd, Point, —; Bwd, Point, —; Fwd Waltz; (Twirl) Fwd Waltz to CLOSED M facing LOD;

SEQUENCE: Dance goes thru twice and Ack.

BEALE STREET BLUES—Hi-Hat 901

Choreographers: Carl and Clare Bruning

Comment: A twenty eight measured easy routine with eight measures repeated. The music is Dixie Land.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

DANCE

1-4 Side, Close, Side, Turn Flare; Back, Side, Close, —; Fwd, Rock Swd, Recov, Thru to SEMI-CLOSED facing LOD; Side, Close, Cross, —;

5-8 Recov, Side, Thru, —; (Under to end in LEFT-OPEN) Fwd, 2, 3, Brush; Fwd, Touch, (Roll to end in OPEN) Side, Close; Apart, Touch, Together to CLOSED M face WALL, Touch;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY:

17-20 Side, Behind to face LOD in OPEN, Fwd, Brush; Fwd, Lock, Fwd to end in BUTTERFLY M face WALL, —; Side, Behind to face LOD in OPEN, Fwd, Brush; Fwd, Lock, Fwd to end in BUTTERFLY M face WALL, —;

21-24 Release hands Back Apart, 2, 3, Kick; Together, 2, $\frac{1}{2}$ R Turn M face COH, Hop; Back Apart, 2, 3, Kick; Together, 2, $\frac{1}{2}$ R Turn M face WALL, Hop;

25-28 Apart, 2, 3, Kick; Together, 2, 3, to CLOSED, Touch; (Twirl end in SEMI-CLOSED facing LOD) Side, Behind, Side, Thru; Step, Kick, Face, Touch;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-3 (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Ack.

SLIPPIN' AROUND—Belco 251

Choreographers: Bud and Shirley Parrott

Comment: A fun level two-step with adequate music. Eight measures are repeated.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step to BUTTERFLY M face WALL; Face to Face Two-Step; Back to Back Two-Step to end in CLOSED M face WALL;

- 5-8 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, Thru to end facing LOD in SEMI-CLOSED, —;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end M face WALL No hands:
- PART B
- 17-20 Side, Close, Side, —; Side, Close, Side, —; Circle Away Two-Step; Together Two-Step end M face WALL in CLOSED;
- 21-24 Turn Two-Step; Turn Two-Step M face WALL; Side, —, Close, —; Side, —, Close to SEMI-CLOSED facing LOD, —;
- 25-28 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Thru to OPEN facing LOD, —;
- 29-32 Away, —, Together, —; Away, —, Together to BUTTERFLY M face WALL, —; Side, Behind, Side, Behind end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2, —;
- SEQUENCE: Dance goes thru twice plus Ending. Ending:
- 1-4 Fwd Two-Step; Fwd Two-Step to BUTTERFLY M face WALL; Slide, —, Close, —; Apart, —, —, —.

LITTLE WAHINE—Belco 251

Choreographers: Mary Jane Falk

Comment: A busy yet easy routine. The music has Hawaiian flavor.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Circle Away, 2, 3, Close; Together, 2, 3, Close; (Use buzz step)

PART A

- 1-4 Arms extended to side (hula style) Side, Close, Side, —; Side, Close, Side, —; Side, Close, Side, —; Side, Close, Side, —;
- 5-8 (Using buzz step) Circle Away, 2, 3, Close; Together, 2, 3, Close; Side, Close, Side, —; Side, Close, Side to BUTTERFLY, —;
- 9-12 Face to Face Two-Step; Back to Back Two-Step; Back, Turn, Flare, —; Side, Behind, Side, Close;
- 13-16 Progressing RLOD Face to Face Two-Step; Back to Back Two-Step; Back, Turn, Flare, —; Side, Behind, Side, Close end in CLOSED;

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, Close; Back, Close, Fwd, —;
- 21-24 Side, Close, Back, —; Side, Close, Fwd, —; Fwd, Close, Back, Close; Fwd, Close; Back end in OPEN facing LOD;
- 25-28 Cross, Step, Step, —; Cross, Step, $\frac{1}{2}$ R Turn to face RLOD, —; Cross, Step, Step, —; Cross, Step, $\frac{1}{4}$ L Turn to face WALL in BUTTERFLY, —;
- 28-32 Side, Behind, Side, Front; Butterfly

Wheel, 2, 3 end M face COH, —; Side, Behind, Side, Front; Butterfly Wheel, 2, 3 end M face WALL;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

- 1-4 Side, Close, Side, —; Side, Close, Side, —; Fwd, Close, Fwd, Close; Fwd, Close, Fwd, Close.

WITH A CROSS TRAIL #5

By Bruce Welsh, New Orleans, Louisiana

All four couples half sashay
Heads cross trail, around one
Line up four, ends star thru
Centers cross trail
Hook on the ends, bend the line
Ends star thru, centers cross trail
Left allemande

SINGING CALL*

HIGH COST OF LIVING

By Jack Bishop, Salina, Kansas

Record: Mustang #145, Flip Instrumental with Jack Bishop

OPENER, MIDDLE BREAK, ENDING

Walk all around that corner girl
See saw around your own
Join hands and circle left
Around that ring you go
Allemande that corner girl
Do sa do at home
Men star left in middle of the ring
One time around you roam
Turn thru with partner corner allemande
Do sa do and then promenade
It's the high high high cost of living
I'm in the red and feeling mighty blue
FIGURE:

All four ladies chain across
Then couples one and three
Promenade halfway around for me
Square thru four hands
All the way around you go
Right and left thru the outside two
Turn the girl you know
Swing thru boys trade turn thru
Left allemande then you promenade
It's the high high high cost of living
I'm in the red and feeling mighty blue
ALTERNATE OPENER, MIDDLE BREAK, ENDING
Sides face grand square

I'm tearing up my credit card
They say they're going to sue
My bank account is over drawn
My income tax is due
My phones been disconnected
Here comes the TV man just lend an ear
You will hear the awful mess I'm in
Four ladies chain across that ring now
Chain back and then you promenade
It's the high high high cost of living
I'm in the red and feeling mighty blue
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

REALLY EASY

By Ken Collins, Westlake Village, California

Four ladies chain
Head two couples star thru
Pass thru, star thru, pass thru
Cast off three quarters
Star thru, pass thru
Centers square thru three hands
Outsides trade then
Left allemande

These two dances feature Spin the Top and they are from Chuck Jordan, Burnaby, B.C., Canada.

Heads spin the top, turn thru
Circle four to a line
Spin the top, turn thru
Trade by, * swing thru
Turn thru and allemande left
From * try
Spin the top, turn thru
Partner trade, pass thru
Wheel and deal
Swing thru, turn thru
Allemande left

Heads spin the top, turn thru
Pass thru, trade by
Spin the top, turn thru
Partner trade (make lines of four)
Spin the top, men run
Couples circulate, couples trade
Couples circulate, couples trade
Wheel and deal, pass thru
Allemande left

Try these four dances with the Walk and Dodge figure. Ed Fraidenburg, Midland, Michigan authored these.

Heads pass thru, men run
Walk and dodge, cloverleaf
Sides flutter wheel, pass thru
Left allemande

Sides right and left thru
Sides flutter wheel
Heads square thru
Circle half to a two-faced line
Walk and dodge
Ends trade and star thru
Others cross trail go round one
Left allemande

Heads right and left thru
Sides curlique, walk and dodge
Circle four to a line
Cross trail to a
Left allemande

Heads flutter wheel
Sides curlique
Walk and dodge, star thru
Square the barge
Left allemande

JUST FINE

By Jeanne Moody, Salinas, California

One and three right and left thru
Star thru, square thru
Sides divide and star thru
Make a right hand star with outside two
Go once around then heads to middle
With a left hand star once around
To the same two right and left thru
Dive thru, centers swing thru
Turn thru, sides divide and star thru
Heads cloverleaf, substitute
Centers swing thru, turn thru
Left allemande

Bill Armstrong, Los Angeles, California offers the following two dances.

#1

Heads swing thru, spin the top
Right and left thru with a full turn
Swing thru, spin the top
Right and left thru with a full turn
Move on to the next
Right and left thru, slide thru
Left allemande

#2

Sides swing thru, box the gnat
Swing thru, spin the top
Right and left thru full turn around
Circle four, sides break to lines of four
Swing thru, spin the top
Right and left thru full turn around
Left allemande

SINGING CALL*

AIN'T NOTHIN' SHAKIN'

By Marv Lindner, Cerritos, California

Record: Windsor #4997, Flip Instrumental with Marv Lindner

OPENER, MIDDLE BREAK, ENDING
Four ladies promenade inside the ring
Get back home and you swing oh you swing
Left allemande

Weave until you're weak in the knees
Ain't nothin' shakin' but leaves on the trees
Do sa do and promenade don't you tease
Ain't nothin' shakin' but leaves on the trees
FIGURE:

Heads promenade halfway around
Right and left thru straight across
Flutter wheel and sweep a quarter
Then you pass thru and

Swing thru with outside two
And now the boys trade
Boys run right then bend that line
Right and left thru

Wiggle up and back in time cross trail
Left allemande grand right and left for me
Ain't nothin' shakin' but leaves on the trees
She locked my heart and threw away the key
Ain't nothin' shakin' but leaves on the trees

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

KEEP ALIVE

By Ron Welsh, Ceres, California

Four ladies chain
Heads square thru four hands
Do sa do to an ocean wave
Spin chain thru, boys run
Wheel and deal
Sweep one quarter to the left
Cross trail thru to
Left allemande

JUST THE CENTERS

By Trent Keith, Memphis, Tennessee

Heads half square thru
Right and left thru
Dive thru, substitute, star thru
Right and left thru
Back out and circle left
Heads (original) pass thru
Separate around one to line of four
Center four right and left thru
Rollaway (same four)
All eight to the middle and back
Pass thru then
Left allemande

THAT'S IT

By Heiner Fischle, Stromeyerstr, West Germany

One and three do a right and left thru
Two and four cross trail thru
Separate, walk around two
Four in line go forward and back
Pass thru, wheel and deal
Double pass thru, cloverleaf
Dixie style on a double track
Make an ocean wave, left swing thru
Left spin chain thru
Girls circulate
Left allemande

Esther Bothwell, Surrey, B.C., Canada sends the following two dances using the movement Turn and Left Thru. To do the movement two couples facing do a Turn Thru and pull by, then Courtesy Turn partner to end in starting position.

Sides slide thru
Right and left thru
Pass thru, swing thru, boys trade
Turn and left thru
Dive thru, pass thru
Swing thru, boys trade
Turn and left thru
Dive thru, right and left thru
Square thru three quarters
Allemande left

Sides right, circle four to a line
Whirlaway a half sashay
Turn and left thru
Swing thru, turn and left thru
Spin the top
Turn and left thru
Slide thru, right and left thru
Cross trail to a
Allemande left

OUTLET

By Marty Winter, Port Charlotte, Florida

Heads promenade halfway
Head ladies chain, flutter wheel
Sweep a quarter, pass thru
Circle to a line, pass thru
Wheel and deal, outsides move in
All star thru, outsides move in
All pass thru, tag the line
Face in, star thru, flutter wheel
Square thru three quarters
Allemande left

Here are two dances by Darrell Hedgecock, Anaheim, California.

FLOWING

Heads pass thru
Cloverleaf behind the sides
Double pass thru, peel off
Wheel and deal, centers in
Cast off three quarters
Ladies run, ladies fold
Men square thru three hands
Slide thru, couples circulate
Wheel and deal then
Allemande left

ALL'S WELL

Heads star thru, pass thru
Star thru, men run right
Swing thru, ends circulate
Pass thru, centers pass thru
Centers in
Cast off three quarters
Step to a wave, spin the top
Centers trade, ladies turn back
Cross trail thru and
Allemande left

SINGING CALL*

NEVERTHELESS

By Al Brundage, Stamford, Connecticut
Record: MacGregor #2110, Flip Instrumental with Al Brundage.

A
Heads star thru pass thru swing thru
Boys trade and do a turn and left thru
Insides arch dive thru pass thru do sa do
Swing thru again
Boys trade again and do a turn and left thru
Then dive thru and now square thru
Three quarters around left allemande
Come home promenade don't slow down

B
Now heads (sides) wheel around and
Do a right and left thru
Slide thru pass thru and swing
Left allemande come home do a do sa do
And then you weave the ring
Maybe I'm right and maybe I'm wrong
Do a do sa do and promenade home
Nevertheless I'm in love with you.
SEQUENCE: A, B, A, B, A, B, B.

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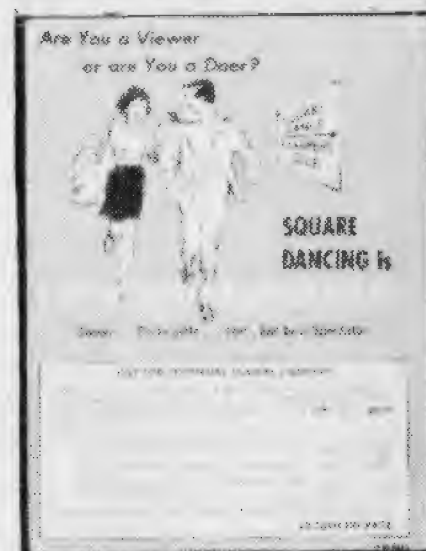
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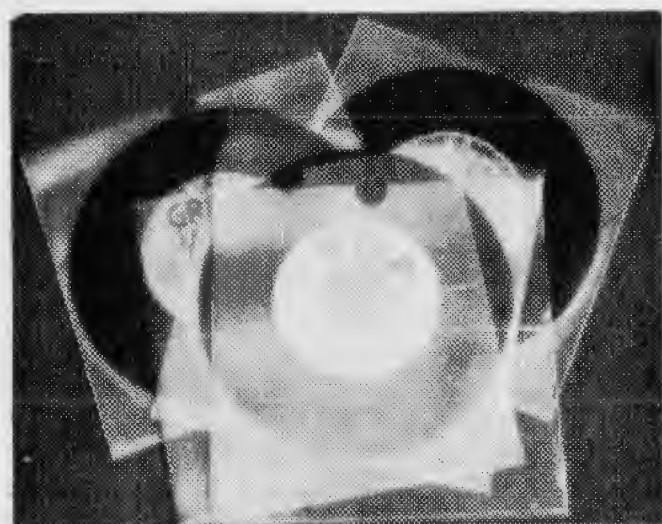
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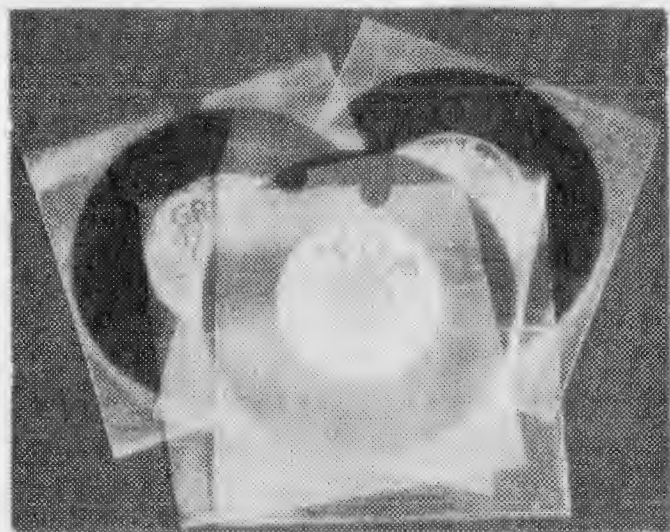
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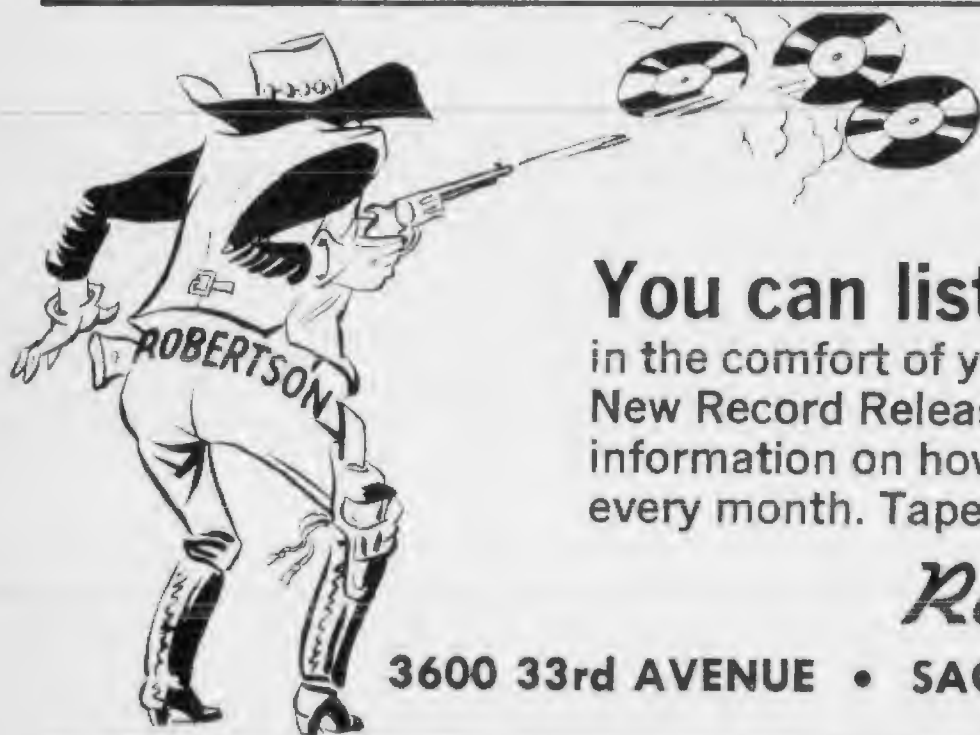


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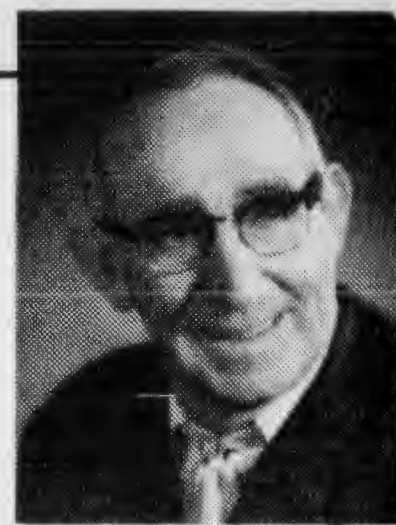
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CALLER
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Charlie MacGillivray

Surrey, British Columbia



IN 1940 Charlie MacGillivray organized his first square dance club — The South Surrey Youth Group — and his three children were a part of the club. But Charlie had been calling square dances some years prior to this.

In 1948 the MacGillivrays, Charlie and Stella, moved to Lynn Valley where Charlie opened a barber shop. This became a place for the children to gather and as a result he was elected Sports Chairman for the Community Center. To keep the children from playing in the streets Charlie taught wrestling, boxing, and weight lifting and helped organize boy's clubs and sponsored baseball teams.

Still there were plenty of small children and he decided to teach them to square dance. In the meantime he had formed adult square dance clubs. At this point Charlie felt he needed help and material so he took courses from Bill Mooney, Bob Ruff, Ed Gilmore, "Jonsey" Jones, Ralph Maxhimer and Bob Osgood. He also attended classes in round dancing and teaches rounds with the squares.

Charlie is the recipient of the Civic Award by the Eagles Lodge in North Vancouver and an award from the Surrey Recreation for whom

he now works. He has been named the Unofficial Mayor of Lynn Valley, Mr. Civic Center, and Mr. Square Dancer. He was president of the Fraser Valley Caller and Teacher Association for five years, is a lively caller and is well-known for his one-night-stands. He calls for one adult group, two adult beginner groups and two childrens groups at the present time.

The MacGillivrays live on a small farm and raise Hereford cattle and Charlie still barbers a few days each week. Charlie and Stella figure that they have taught many thousands of adults and children to square dance since the formation of that first club back in 1940.

(LETTERS, continued from page 3)

However, I must disagree rather strenuously with your explanation of movement (36), the Cross Trail. The Cross Trail has been taught as a pass thru, partners change places, and stay facing the same direction. Now you state that they turn away from each other. To me this is a cop out for the guys whose only unimaginative use of the Cross Trail Thru is to get to the corner for a left allemande. By using the Cross Trail and stay facing the same direction, many uses can be made of the call which are completely destroyed by your interpretation. . . . I don't want to beat this to death but I do hope you will reconsider your description.

Bill Hamilton

Paw Paw, Michigan

Much thanks for your frankness and your thoughts relative to Cross Trail. If we wanted the couples to exchange positions but retain a facing direction, we could achieve this by simply calling a pass thru and half sashay. On the other hand, the flowing curved motion of a Cross Trail might not be achieved if your couples were to do a pass thru, cross and end side

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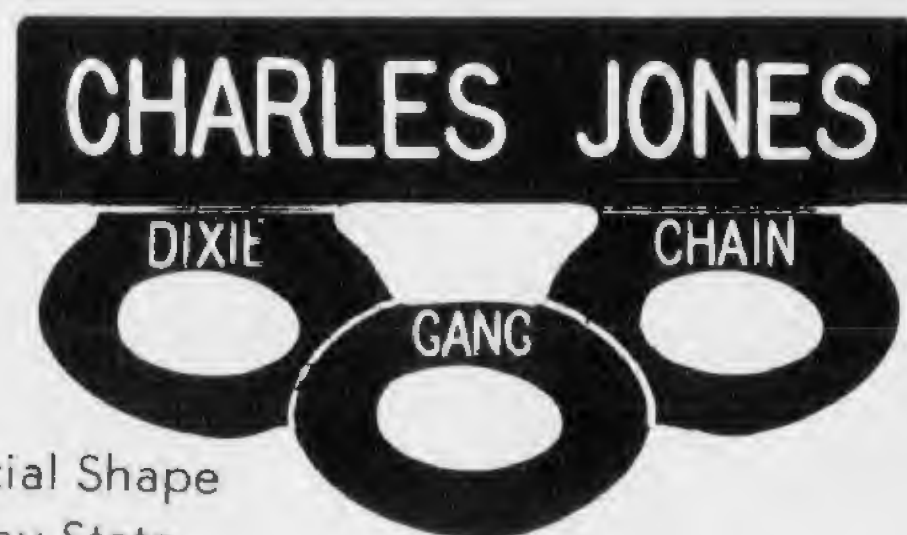
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by side facing out. This is a static movement which is not as functional. There is a tremendous variety that comes from the movement as we have been using it. — Editor

Dear Editor:

The problem with "challenge" dancing, as we have observed, is no different than going from lessons to the first club dance, or from the first club dance to the next club level, etc., until you run short of dancers, callers, time, workshops and tapes. This becomes more of a problem at each higher level, if you are interested. Some are—some are not. To each his own! So we are "pro" to all levels of square dancing. We are "con" to none. We are now pleasantly retired, attend two or three club level dances per week and some weekenders per year. We also enjoy a couple of tape workshops per week with a few couples who are interested in "challenge" dancing. We hope the comments in your magazine will create more interest and participation in "challenge" dancing so more dancing is made available to more square dancers for their enjoyment.

Paul and Esther Cromer
Sarasota, Florida

Dear Editor:

While reading "Here I Stand", Ronald Baiton's book on the life of Martin Luther, I came across the following excerpt which Martin Luther wrote in his Preface to the musical work of 1538: "... But when natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing round about, mar-

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velously gracing the simple part, like a *square dance* in heaven *with friendly bows, embracing, and hearty swinging of partners.*" From the foregoing it would appear that square dancing is older than we imagined.

Fred Herrigel, 3rd.
Madison, New Jersey

Dear Editor:

Sure am glad to be getting my monthly copy of *SQUARE DANCING* magazine. I like the many articles; particularly I'm interested in the Workshop. It has been a long time since

we left California and it gives us a good feeling to read the names of . . . callers to whom we danced when we lived down there. Sure do miss them. Of course, we love the Salem, Oregon area and its callers. All callers are great people.

David George
Silverton, Oregon

(**WORLD**, continued from page 35)

and Round Dance Clubs are announcing the dates for the 15th Buckeye State Convention. The event will be held at the Sheraton-Cleve-



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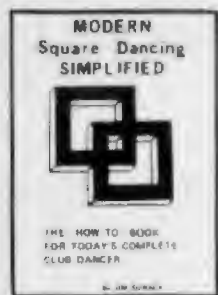
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land Hotel May 31-June 2, 1974. It is hoped that this early announcement will enable clubs, callers and teachers to arrange their schedules so that they may attend the Convention.

Hawaii

A first for the Hawaii Federation of Square Dancers—from June 22nd through July 4th, all local clubs participated in dancing at the annual State Fair for the first time. Each club danced one or two nights, giving the local population a direct look at square dancing and attempting to arouse more enthusiasm to join the activity. Another first occurred on July 8 when the Hawaii Federation of Square Dancers danced at Queen Surf Beach Pavilion on Waikiki Beach. Koral Kickers were hosts, Bill Mueller, Al Stevens and Bud Brugman called for the dancing. —Day and Hazel DePalma

New York

Lake Placid, located at the center of the high peak area of the Adirondack Mountains, will be surrounded by the yearly panorama of nature's handiwork when the trees are painted with leaves of flaming reds, brilliant yellows, and rich golds against a backdrop of the evergreens on the mountain sides which are outlined by the deep blue sky. This, then, is the scene for the 1st Annual Flaming Leaves Square Dance Festival which will be held at the Olympic Arena on October 1. Dave Haas will be featured caller and accommodations are available in hotels, motels and tourist homes. Trailer sites also surround the village. For additional information contact Bernie Baker, P.O. Box 443, Lake Placid, N.Y. 12946. Phone 1-518-523-3414.

Saudi Arabia

Dhahran Hoedowners were hosts to 73 dancers from Dhahran, Ras Tanura and Jiddah

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who gathered for the tenth annual Arabian Square Dance Jamboree. George and Mary McNett from the Hoedowners were General Chairman. Wagon train was the decorating theme and Art and Evelyn Rader built a chuck wagon to bring realism to the scene. Dinner was provided by the ladies of the club and a local Saudi Arab restaurant owner. Main course was an arabic dish called shawarma. The group danced to records and the calling of George McNett and Roy Johnson. Special recognition was given to Barbara Sargent, Ber-

nice Wujek, Don Stoltenberg and George McNett who are the only ones to have attended all ten Jamborees.

California

Santa Clara Valley Square Dancers Association will hold the 16th Annual Jubilee at the Santa Clara County Fairgrounds on October 13, 14, and 15. Don Tennant and Rex Coats will be featured callers, assisted by Clark and Maxine Smith on rounds.

Guest caller for the Feather Squares Club of Oroville on the occasion of the 25th anni-

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LESS THAN 100—25c EACH ■ 100 OR MORE 20c EACH

The decal has a white background, the dancers and outside lines are blue, the word square dance is red. The club name and city and state is in regular gold leaf. These are the only colors available at this time.

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versary of the club was Dave Abbott. Emery Buschman, caller for the club for 21 years received a gift of appreciation from members. The group also presented corsages to Mrs. Buschman and Cookie Rhoby who was a charter member, the only charter member still dancing.

Utah

"Utah is the place to be in '73." That's the slogan for the 22nd National which will be held at the Salt Palace in Salt Lake City come next June. Meantime, the Ace of Clubs in

Ogden invite all dancers to visit them when in the area. Ace of Clubs is the largest square dance club in the Ogden area and Don Smith is the caller. For information about their dances contact Don Smith, 4617 So. 450 W., Ogden 84403.

(LADIES, continued from page 29)

how, from a burn or tear, you end up with a hole in your square dance dress, try sewing an applique over the hole to cover it up. You can purchase these appliques in all designs and sizes in almost every department store. You

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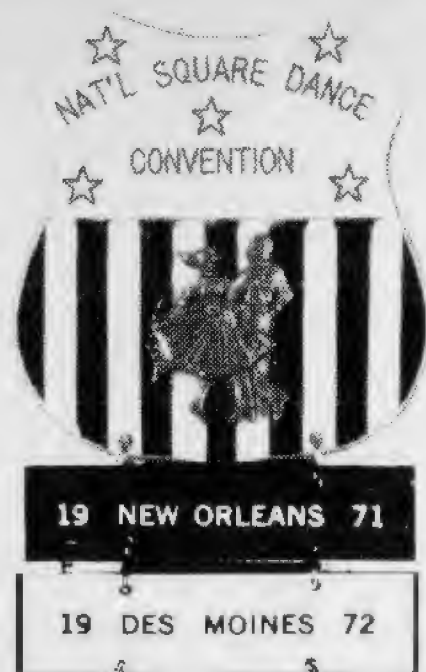
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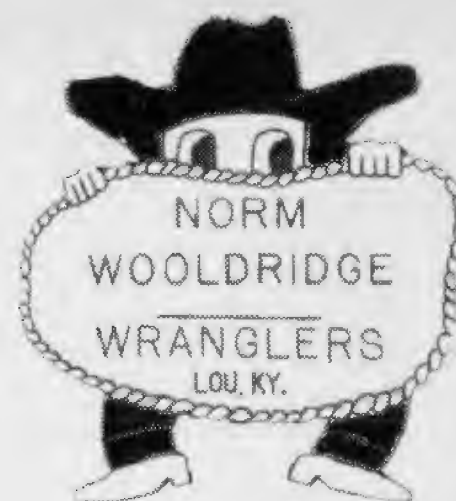


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could sew more than one on to make a pattern and match up the hole."

—Monette Courtney, her monthly column, *Idea Roundup*, appearing in *Round Dancer Magazine*.

APPLIQUES

"Check the Spring-Summer issue of McCall's Needlework & Crafts Book (pages 118-119) for an attractive square dance design for appliques or stencils. The square dancers are featured as a cushion design for an outdoor porch but just think of the possibilities as they en-

circle the bottom layer of a skirt or are scattered as an overall design. The designs are completely pictured with instructions for enlargement to your desired size. The article uses iron-on fabric; however it could be worked in any washable fabric that goes well with the background chosen. Just remember to add the allowance ($\frac{1}{4}$ "") for other types of applique. The designs lend themselves to other things also. Do you have a recreation room? How about curtains and toss pillows with couples stenciled on them in fabric type paints? How

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ERNIE KINNEY

about some ambitious wives getting together to make small flags for antennas with a stencil of a couple and your club name added for identification? I'm sure if you start to think of where you could put the designs to use many ideas will come."

—Rose Ericson, her monthly column, *Your Square Pincushion*, appearing in *Grand Square*.

WHEN TRAVELING

"For carrying square dance clothes when going by car, we have obtained a number of

clothes carriers in nylon with full-length side zippers. 54" holds dresses; 40" holds shirts with about 4 dresses to a bag and 5 or 6 shirts to a bag. We don't recommend plastic bags as there is a distinctive odor to them. Nylon bags can be found in most Notions Departments of large department stores. For carrying scarf ties, try a wire coat hanger (one that has a small cardboard roll around the straight wire part). Hang a terry towel over the cardboard and then drape the scarves over it. Either a plastic bag or the cardboard tube from a roll of paper

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towels (slit from end to end) placed over the
ties will hold them in place."

—Lorraine Melrose, Walnut Creek, California

More on the Subject

of "CHALLENGE"

Recent issues of SQUARE DANCING have
carried portions of a number of letters from
readers on this subject. Here are two more.

Dick Lighthipe, Westfield, New Jersey, also
has some comments on the subject. "For some
time I have felt that the American Square
Dance Society has been a bit presumptuous

in its efforts to control the number of basics in
general use. I realize that it is necessary to
have common definitions of terms for new ba-
sics and agreement on how to use them so that
dancers can find enjoyment rather than con-
fusion; however, there is no way to stop cre-
ativity in choreography. Square dancing, there-
fore, must be open-ended and while authori-
ties like your magazine and Orlich's NCR can
offer opinions, the final judgments rest with
the callers and dancers at the local level.

"Many dancers who have danced for years

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at club level have misconceptions about 'challenge' dancing. I have been told by some of my old friends that 'challenge' dancing poses a threat to club level by syphoning off elite dancers and discouraging club dancers. Nonsense! People who look for 'challenge' dancing have already become discontented with dancing at a lower level and learning the same new figure in three different clubs. 'Challenge' dancing provides a place for people who want to dance two or three times a week and do so at a different level. Contrary to posing a threat to general level dancing, 'challenge' dancing helps. Experimental figures, new ways of doing standard figures and new combinations are proven under fire. The threat occurs when club callers try to use unmodified 'challenge' material at a club level dance.

"Challenge dancing does have its faults. It is less social and more competitive, smoothness is sometimes sacrificed for the sake of difficulty, there is no smooth transition up to 'challenge' from club level and it requires a large investment of time and effort. It is only for those who accept these terms, but for us it is very rewarding."

So there you have it — just a few of the pros and cons on this particular subject. It would appear that there are many different definitions and conceptions of "challenge" dancing. Perhaps some of the differences result from the various meanings placed on certain words.



From Lois Heckman of Bethel Park, Pennsylvania, comes an objection to the definition of "hot hash" as it was presented in the discussion. "On page 29 hot hash was defined as 'the caller speeding up the record and expecting the dancer to run through the calls'. This is wrong! Hot hash is calling everything and



Chuck Bryant

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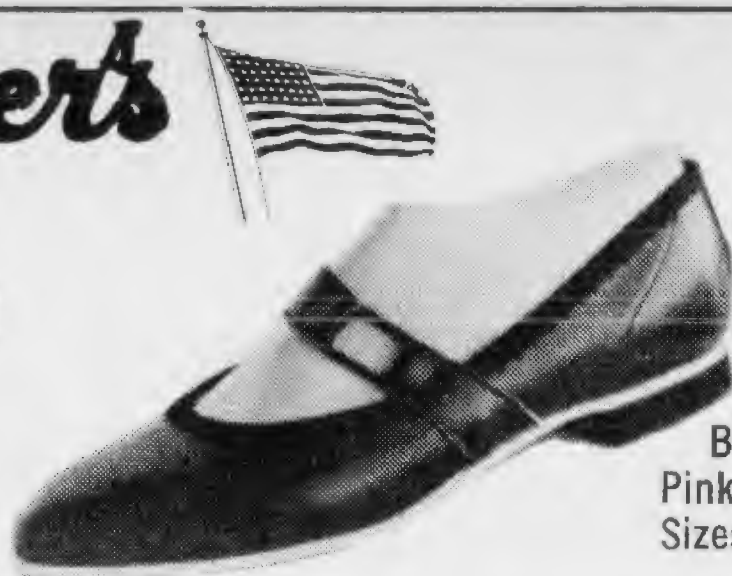
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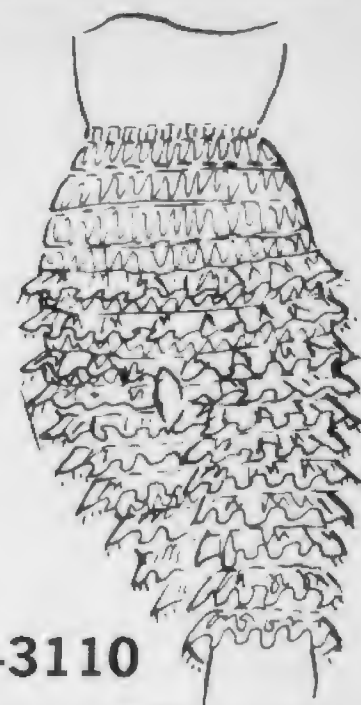
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anything on the beat of the music and directional — figures that work out to position, no oddball material. Hot hash is a *dance* course, not a *memory* course. If you do not know 1500 or more names of so-called basics or gimmicks, do not try to do 'challenge'. 'Challenge' is fine for those who want to do it and have the memory to remember; not everyone wants to tax their minds even if they could. Do not criticize something we have done for twenty years and are still doing. There is room for all kinds of square dancing. These three callers (Lee Kop-

man, Ed Foote and Jack Lasry) may do a fine job of calling in their own field but need to know the right definition of hot hash. Let's take into consideration the interest of all dancers and provide a well-rounded program of activity without criticism."

SQUARE DANCE TELEPHONE LISTING

The Denver Area Square Dance Council did a little research recently in an attempt to find out how many of the larger cities in the United States have a "Square Dance Information" telephone listing. A search of "Ma Bell's" di-

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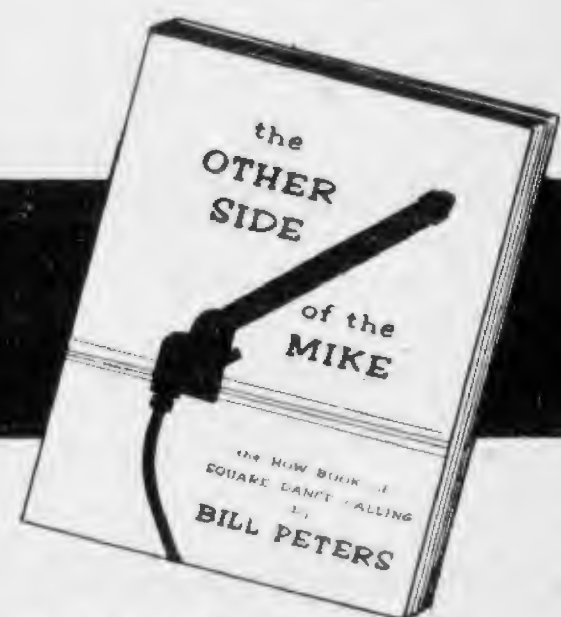
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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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rectories for a dozen or more of the larger cities revealed that only two — Denver, Colorado, and Los Angeles, California — had such an animal.

The Denver listing, conceived some three years ago, has shown tremendous results. It is a joint effort between the Council and the Denver Area Caller's Association, who share equally in the expense. The telephone and answering device are located in the home of a square dancer and sometimes the calls are intercepted and answered personally. The rest of

the time the answering device plays a recorded message giving the names of three contacts and their phone numbers. These contacts relay personal, direct information about club dances, special events, beginner classes, etc. Many out-of-town visitors have made use of the service and its usage has shown a steady increase each month.

It strikes us that this is a fine way for associations to promote and serve the activity — and after all, shouldn't that be their primary purpose?

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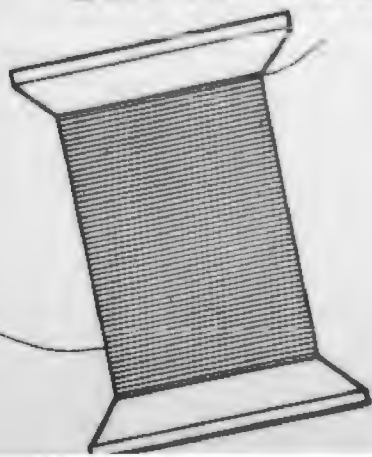
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SINGING CALLS

HIGH COST OF LIVING — Mustang 145

Key: E Flat Tempo: 128 Range: HB Flat
Caller: Jack Bishop LB Flat
Synopsis: Complete call printed in Workshop.
Comment: Western tune with a good swing beat.
Piano, Trumpet, Bass and Guitars. Easy action
pattern that moves right along.

Rating: ☆☆☆+

ABILENE — Windsor 4999

Key: E and F Sharp Tempo: 132 Range: HB Flat
Caller: Nate Bliss LB
Synopsis: (Break) Circle left — left allemande —
do sa do — boys star left — turn thru at home
— left allemande — come back one and
promenade (Figure) Heads promenade half-
way — star thru — pass thru — do sa do —
spin chain thru — girls circulate two times
around — boys circulate — turn thru — alle-
mande left — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

Comment: Country Western tune with a half time beat. Guitars, Piano, Trumpet, Drums, Bass accompaniment. Good action pattern that moves right along. Rating: ☆☆☆+

IF I COULD WRITE A SONG — Jay-Bar-Kay 133
Key: E Flat Tempo: 132 Range: HB Flat
Caller: Ken Anderson LB Flat

Synopsis: Complete call printed in Workshop.

Comment: This is an old smoothie type tune with Guitar, Banjo, Bass, Accordion and Xylophone accompaniment. The contemporary action pattern is good and a relaxer for any dance group. Rating: ☆☆☆

BULLY OF THE TOWN — Longhorn 196

Key: C Tempo: 128 Range: HA
Caller: Bob Rhinerson LG

Synopsis: (Break) Four ladies chain three quarters — four ladies chain straight across — sides face — grand square — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner lady do sa do — swing her — wheel and deal — star thru — pass thru — partner trade — square thru three quarters — swing corner — promenade.

Comment: An old standard western fiddle tune with a good lively beat. Banjo, Fiddle, Bass, Xylophone and Guitar Accompaniment. Easy action pattern. Rating: ☆☆☆

SLOW BOAT TO CHINA — Pulse 1008

Key: F Sharp Tempo: 128 Range: HC Sharp
Caller: Jim Mayo LA

Synopsis: (Break) Allemande left alamo style — right to partner balance — box the gnat — wrong way right and left grand — when meet

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken in early September.

SINGING CALLS

I've Got A Song To Sing	Blue Star 1926
Joy Joy Joy	Dance Ranch 605
Fire Ball Mail	Longhorn 194
Do You Remember These	Dance Ranch 606
My Gal From	Lucky 013
San Francisco	

ROUND DANCES

Until It's Time	Hi-Hat 898
When I Lost You	Hi-Hat 900
Slippin' Around	Belco 251
Washington Square	Grenn 14160
The Melody Of You	Hi-Hat 901

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box the gnat — do sa do same girl — corner left allemande — grand right and left — meet partner — promenade (Figure) Head two couples cross trail thru — go round one — make line — go forward and back — square thru four hands — trade by — right and left thru — swing thru — boys trade — swing — promenade.

Comment: Popular number of several years ago. Is a good singing tune with a nice beat. Banjo, Piano, Bass, Drums, Saxophone and Guitar accompaniment. Well-timed contemporary pattern.
Rating: ☆☆☆

DO YOU REMEMBER THESE — Jay-Bar-Kay 134
Key: F Tempo: 126 Range: HB Flat
Caller: John Hendron LC

Synopsis: (Break) Four ladies chain — rollaway half sashay — circle left — rollaway half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) First and third promenade halfway — down middle right and left thru — square thru four hands — circle half make a two faced line — tag the line — all face right — wheel and deal — swing corner facing you — promenade.

Comment: Novelty number popular with other recording artists. Take a little thought to easier memorizing. Contemporary action pattern is good.
Rating: ☆☆☆+

AIN'T NOTHIN' SHAKIN' — Windsor 4997
Key: F Tempo: 130 Range: HD
Caller: Marv Lindner LF

Synopsis: Complete call printed in Workshop.
Comment: Modern western swing number. Piano, Trumpet, Guitars, Drums and Bass. Good contemporary action pattern. Moves right along.
Rating: ☆☆☆

BLUE — Pioneer 106
Key: F Tempo: 130 Range: HC
Caller: Tommy Russell LF

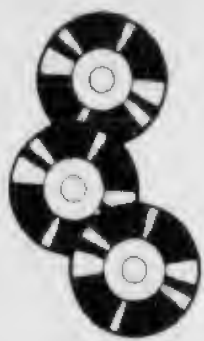
Synopsis: (Break) Four ladies chain — chain back — do paso — allemande thar — slip clutch — left allemande — do sa do — swing partner — promenade (Figure) Heads square thru — with sides do sa do — swing thru — boys run to right — tag the line — face to right — wheel and deal — pass thru — U turn back — swing corner — left allemande — promenade.

Comment: This country Western tune has Trumpets, Guitars, Drums and Bass instrumental. Good timing with the contemporary action pattern.
Rating: ☆☆☆+

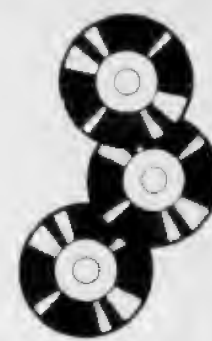
SATURDAY NIGHT — Jay-Bar-Kay 135
Key: F Tempo: 128 Range: HA
Caller: Dan Dedo LC

Synopsis: (Break) Four ladies promenade — star thru at home — promenade — back out and join hands — circle — left allemande — weave ring — swing partner — four men star left —

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Comment: Western swing number with Guitars, Piano, Bass, Xylophone, Accordion and Drums. Good easy action pattern.

Rating: ☆☆☆+

NEVERTHELESS — MacGregor 2110

Key: G **Tempo:** 128 **Range:** HB
Caller: Al Brundage **LB**

Synopsis: Complete call printed in Workshop.

Comment: Old smoothie standard with flowing contemporary pattern. Piano, Drums, Bass, Guitar and Saxophone. Rating: ☆☆☆

BILLY BAYOU — Windsor 4998

Key: C **Tempo:** 128 **Range:** HC
Caller: Dick Hoffman **LC**

Synopsis: (Break) Four ladies chain across — star right back — everybody swing — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do with outside two — make right hand star — girls turn back — swing — allemande left — weave ring

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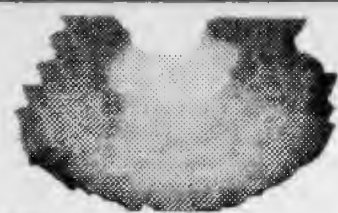
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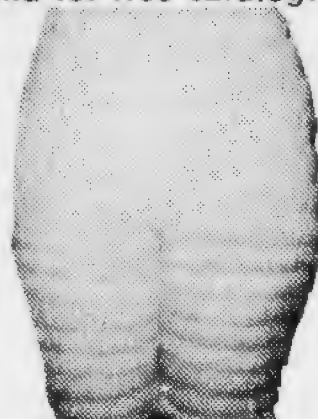
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en route to the Paddle Wheelers dance in Fort
Benton in 2 cars when the water pump went
out in one. Instead of turning back they put 8
people in the one car and 2 hearty souls rode

in the trunk. They drove the last 25 miles that
way and were only a half hour late for the
dancing. *Reported by Bill Parvi in the Montana
Federation News.*

JIM ALLAN

A popular Australian caller, Jim Allan of
Gladesville, New South Wales, passed away
last April. Jim called for the Boomerang Square
Dance Club and his understanding and per-
sonality drew many young dancers to the club.
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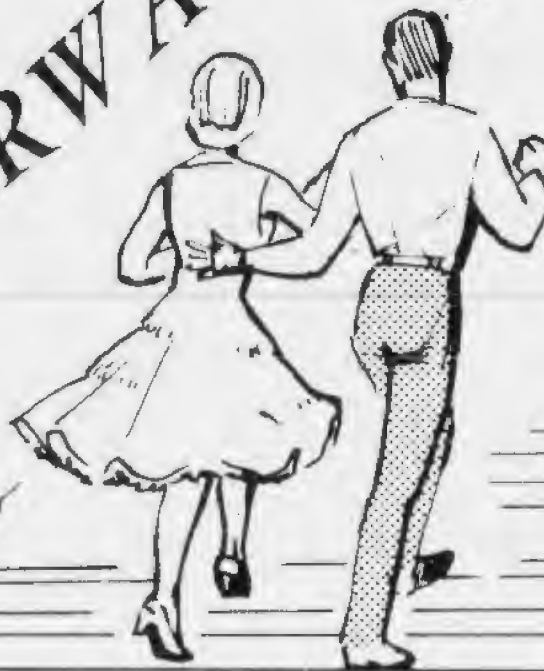
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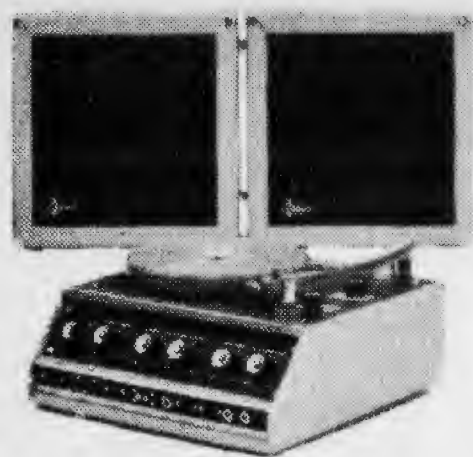


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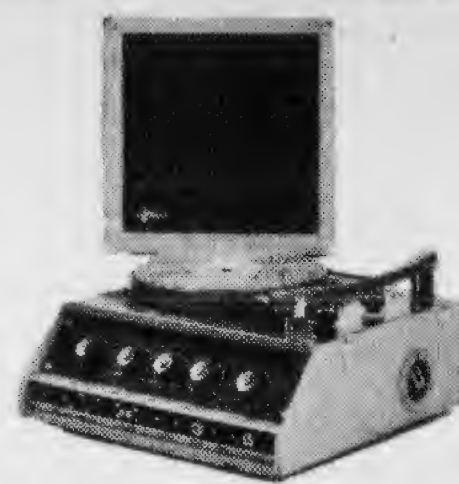
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- Oct. 1—1st Flaming Leaves S/D Fest., Olympic Arena, Lake Placid, N.Y.
 Oct. 1—Gemini 8 SDC Square-A-Nade, Rip-ton, Mass.
 Oct. 1—Buckwheat S/D Fest., Nat'l Guard Armory, Kingwood, West Va.
 Oct. 5—Seaside Square Open House and Dedication dance for & at Ragon Hall, Stratford & Pine Forrest Rds., Pensacola, Fla.
 Oct. 6-7—Capital Cpls. 9th Annual Fall Foliage Fest., Nat'l Life Ins. Ballroom, Montpelier, Vt.
 Oct. 6-7—7th San Angelo Sq & Rd Dance Fest., Coliseum, San Angelo, Texas.
 Oct. 7—1st Annual Fall Jubilee of C.K.S.D.A., Fort Hays Memorial Bldg., Hays, Ks.
 Oct. 7—17th Annual Sq Dance & Hard Times Party, Melody Acres, Markle, Ind.
 Oct. 7—2x2 Rd Dance Club Ann. R/D Event, K.C. Bldg., Corpus Christi, Texas
 Oct. 7-8—Hands Across The Sea, Cherry Ridge Campgrnds, Honesdale, Pa.
 Oct. 7-8—23rd Annual S/D Fest., Quadra Dangle Club, Laramie, Wyo.
 Oct. 13-14—8th Annual International Fall Festival, Syracuse, New York
 Oct. 13-14—17th Chattanooga Choo Choo S/R Dance Fest., Chattanooga, Tenn.
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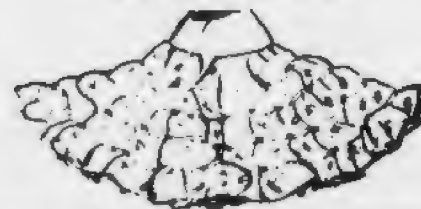


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Oct. 13-15—S.C.V.S.D.A. Jubilee, San Jose, CA

Oct. 14—3rd Annual Autumn Leaves Festival, Reeves YMCA Community Center, Mount Airy, N.C.

Oct. 20-21—6th Annual Border Booster SDA Festival, Plattsburgh, New York

Oct. 20-21—So. Central Kansas area Fall Fest., Century 11 Audit., Wichita, Ks.

Oct. 20-21—Spirit of 76 5th Annual S/D Fest.,

Yorktown Int. School, Yorktown, Va.

Oct. 20-22—New Zealand, Ann. Conv., Hagley H.S. Hall, Christchurch, New Zealand

Oct. 20-22—Dias de Danzas Weekend, Hilton Inn, San Diego, Calif.

Oct. 22—Annual C.K.S.D.A. Callers Cotillion, Sterl Hall, Abilene, Ks.

Oct. 27-29—Villa S/D Weekend, Villa Hotel, San Mateo, Calif.

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 Oct. 28—S.D. Grapevine publication dance, Ray's S.D. Barn, Billings, Mont.
 Oct. 28—Toronto Wagon Wheels 10th Annual Sq Dance & Smorgasbord Dinner, Beacon (Jordan Harbour), Toronto, Ontario, Canada
 Oct. 28—White Oak Squares Halloween Happening, T.A. Blakelock H.S., Oakville, Ontario, Canada
 Nov. 1-3—Potowatomi Pow Wow, Angola, Ind.
 Nov. 3-4—Centennial Sqs 7th Ann. Fall Fest., Blackwater Falls, Davis, West Va.
 Nov. 4—14th Ann. Richmond Reelers Harvest Ball, Julian Smith Casino, Augusta, Ga.
 Nov. 4—Western Mardi Gras sponsored by Omaha Area Callers' Assn., Omaha, Nebr.
 Nov. 4—Chamberlain Fest., Chamberlain, S.D.
 Nov. 4—PASARD Fed. 4th Ann. Fest., Carson Inter. School, Pittsburgh, Pa.
 Nov. 4-5—Gulf Coast Valler's Co-op 6th Ann. "Fun-Sti-Toot 6", Moody Center, Galvez Hotel, Galveston, Texas
 Nov. 10-11—Maritime Callers Clinic Ass'n. 3rd Ann. Conv., Student Union Bldg., University of N.B., Fredericton, N.B., Canada
 Nov. 10-11—2nd Ann. Smokey Mt'n. Fest., Gatlinburg, Tenn.
 Nov. 10-12—Ken Bar Frolics, Kentucky Lake, Gilbertsville, Ky.
 Nov. 16—12th Ann. Thanksgiving "Thank You" dance, Melody Acres, Markle, Ind.
 Nov. 17-18—Diamond 10th Fest., Memphis, Tenn.
 Nov. 17-18—2nd S/R Dance Conv., Gladstone Collegiate, Gladstone, Manitoba, Canada



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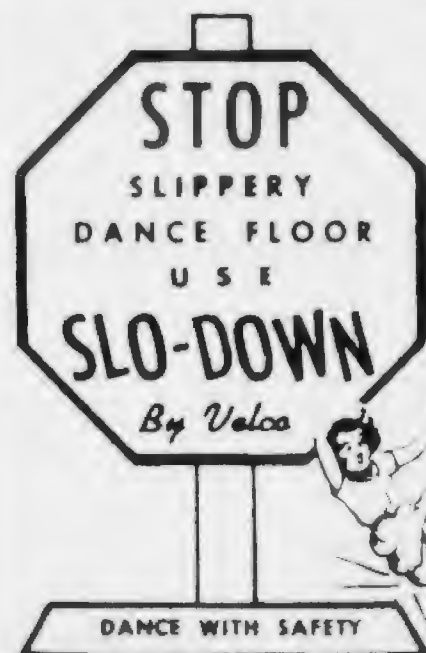
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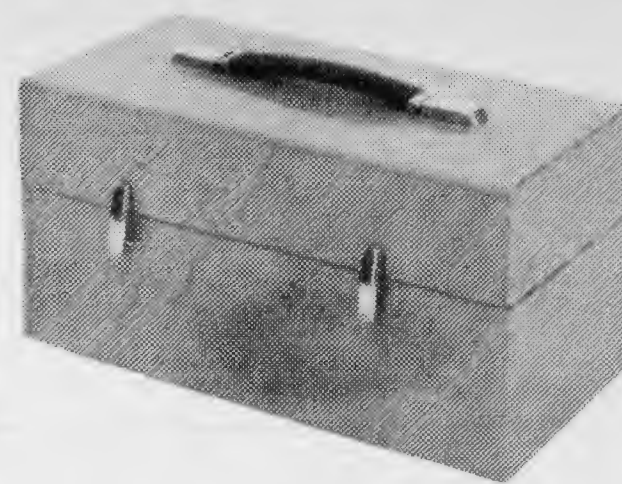
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Nov. 25—Curley Q's Anniversary Special, So. Noble School, Dexter City, Ohio

CLUB DEDICATES BUILDING

Members of Seaside Squares, Inc., of Pensacola, Florida, have worked very hard to raise money for their own square dance facility, Ragon Hall. Now the feat has been accomplished and the group will have an Open House Dance on October 5 to dedicate the new building. The first club in the area to erect their own hall, Seaside Squares dancers are to be congratulated on the realization of this project and we wish them many happy hours of fun and dancing.

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| 4 Tampa, Florida | 29 Workshop 2-5 p.m. | 26 Adv. Workshop 2-5 p.m. |
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| Dance 8-11 p.m. | NOVEMBER | 2 Ulysses, Kansas |
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HOW TRUE

From the *New England Caller* — A square dance hall is not a place to test mental and physical skills but a meeting place for kindred souls in search of fun and relaxation.

THESE WE LIKE

A group of square dancers in Methuen, Massachusetts, chose for their club name "Slips N Clutches." And then there's the "Granite Chips" of Gilsum, New Hampshire.

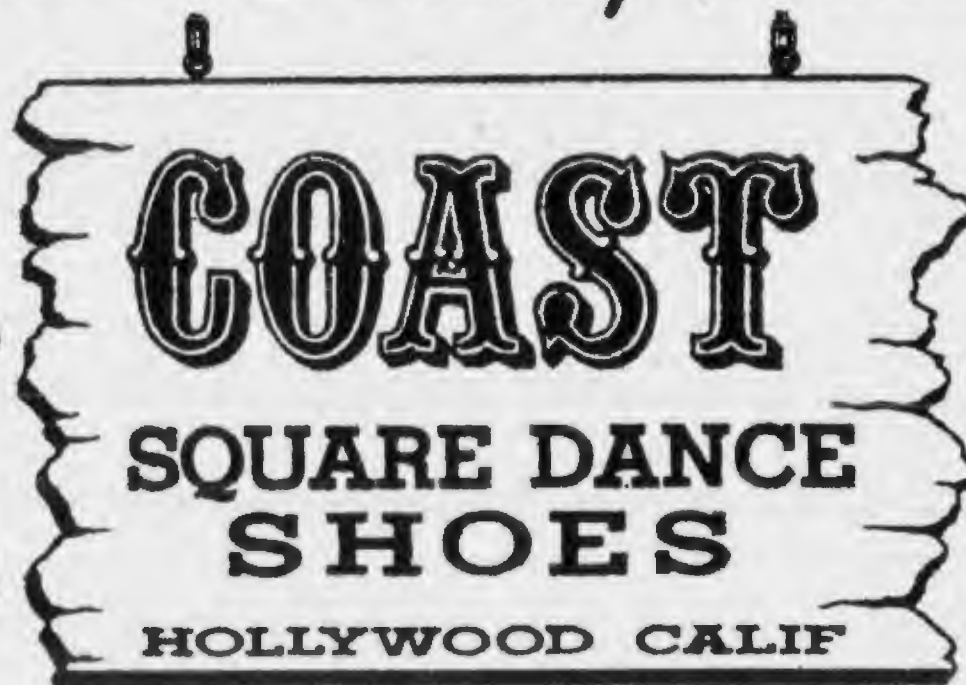
OUR IMAGE

Publicity Directors Jim and Ethel Goreham had some thoughts on our square dance image

which appeared in *Sashay*, the Oklahoma State Federation of Square Dance Clubs' publication. We pass them along to you, our readers.

"Help us put square dancing in the public eye with our best foot forward. Each of us is a publicity agent for square dancing when we don our colorful square dance outfits for an evening of fun. When we go out for dinner before a dance — stop for a snack on our way home — at motels we stay at when traveling far from home — our dress calls attention to us, so let us be a good advertisement for our hobby. Most of us, we are sure, have at one time or

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another participated in a parade, danced on a parking lot to advertise the opening or anniversary of a shopping center, entertained at a Fair, or just participated in an outdoor dance. Would we draw the public's eye if we wore slack suits or shorts? We believe the colorful dresses, vests and frilly petticoats are what catch the people's eye and draws them close to see what is going on. Let's keep our image good."

ONE SOLUTION FOR SENIOR CITIZENS

About a year and a half ago Ted and Dot Durkee conducted a square dance class in Joshua Tree, California. Now the group has become a nice little club. Joshua Tree Park and Recreation Department sponsors the club for publicity purposes and occasionally they furnish a new needle for the PA set and also buy the club badges. Ted makes no charge for his services and equipment. A "coffee kitty" takes care of refreshments and any surplus in the "kitty" is put aside to take care of the purchase of records and maintenance of the equipment. Most of the people are senior citizens, living on a small Social Security pension, and could not afford to square dance if they were obliged to pay the normal going rate of admission. The group dances at "fun" level (50 basics) and enjoys singing calls more than patter, finding it less work. A few dancers who felt that they couldn't keep up with all the new material and were on the verge of dropping out of square dancing have found this club a welcome alternative. What a great way to keep people dancing at a time when they are lonely, shunned by some of the so-called "high level" clubs, and in need of good healthful exercise. Certainly the "price is right!"

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MEET THE HILTON STAFF



JIM AND DOTTIE HILTON

Jim is President of Hilton Audio Products, and Dottie is our Office Manager. Jim is nationally recognized as an authority on Square Dance Sound, and he travels extensively, furnishing sound for large festivals and conventions, and conducting clinics on sound and caller training sessions. In addition to all this, Jim & Dottie find time to call for a workshop club, an intermediate club, and teach four beginner classes a year.



JIM AND MAXINE MORK

Jim is our General Manager, having started with the firm in 1963. He has, for years, been one of the most prominent callers in the San Francisco Bay Area and he does most of the choreography for the Callers Cue Card System. Maxine gave up a thriving studio photography business to join the firm in 1970. She assists Dottie in the front office, handles the assembly and packaging of the cue cards and does much of the assembly of circuit boards, wires and components. Jim and Maxine are actively calling for two clubs regularly, in addition to frequent Saturday night hoedown engagements.



BYRON KEHEW

Byron is in charge of assembly and shipping operations at Hilton Audio Products. He also is a caller, has been calling regularly since 1963 and met his wife, Betty in one of the beginner classes he taught! Byron was a working cowboy for more than ten years, is an antique gun collector and amateur gold prospector and is building a summer home in the California Mother Lode country.



RAY HANNA

Ray's experience in electronics goes all the way back to the early days of radio; his responsibilities in our plant include all testing, service and repair. Ray and Jean Hanna have been dancing since 1959, and are one of the busiest and most popular round dance teaching couples in Northern California. They have served on the staffs of many dance camps and weekends, and have been featured on the round dance programs of innumerable festivals and conventions, including several National Conventions.

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CHARISMA

There is a square dance club in Tulsa, Oklahoma, that has "charisma." How long this "charisma" will exist remains to be seen. This club did not always have it. They had difficult birth pains and in the growing took many wrong turns, and at times there existed dis-ease among the membership, which equals the answer "people." But somehow, even though survival is difficult with other competitive activities and drains on their personal energy, they have, up to now, survived.

We all know that only to survive can be

mundane and not ever enough; however, right now, at this very moment they have a certain spirit, a "charisma," that is felt. There exists an emotional state along with intellect that gives the square dancer more than just exercise. The spirit of the club touches every member with a "caring that you came to square dance," and a sincere concern for those absent. This "charisma" now dominant in this club is a pleasure, and will hopefully linger on and on. *Square dancing made it happen!*

The above was written by Mary Smith who says, "The name of the club and members were

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not mentioned because this isn't what's important. The spirit that has come about is the important thing and perhaps others may read it and realize that they, too, have "it."

CAMPGROUND FOR SQUARE DANCERS

In the early part of 1969 two square dance callers, Al Brundage and Dave Platt, conceived the idea for a campground that would cater to square dance-campers. On Memorial Day, 1970, the idea became a reality with the opening of the Chestnut Lake Campground, located on Route 575, Port Republic, New Jersey. On

opening day it was a part-time operation, today it has grown to be a full-time operation with 200 sites. Everything is provided for the square dance campers. A camp store, automatic laundry, and square dance apparel store are available. All types of recreational facilities, including a swimming pool, table tennis, bowling, fishing, boating, and a complete playground for children are provided. The biggest attraction is the square dance program, geared for dancers of all levels. "Something for everyone" would seem to be the motto for Chestnut Lake Campground.



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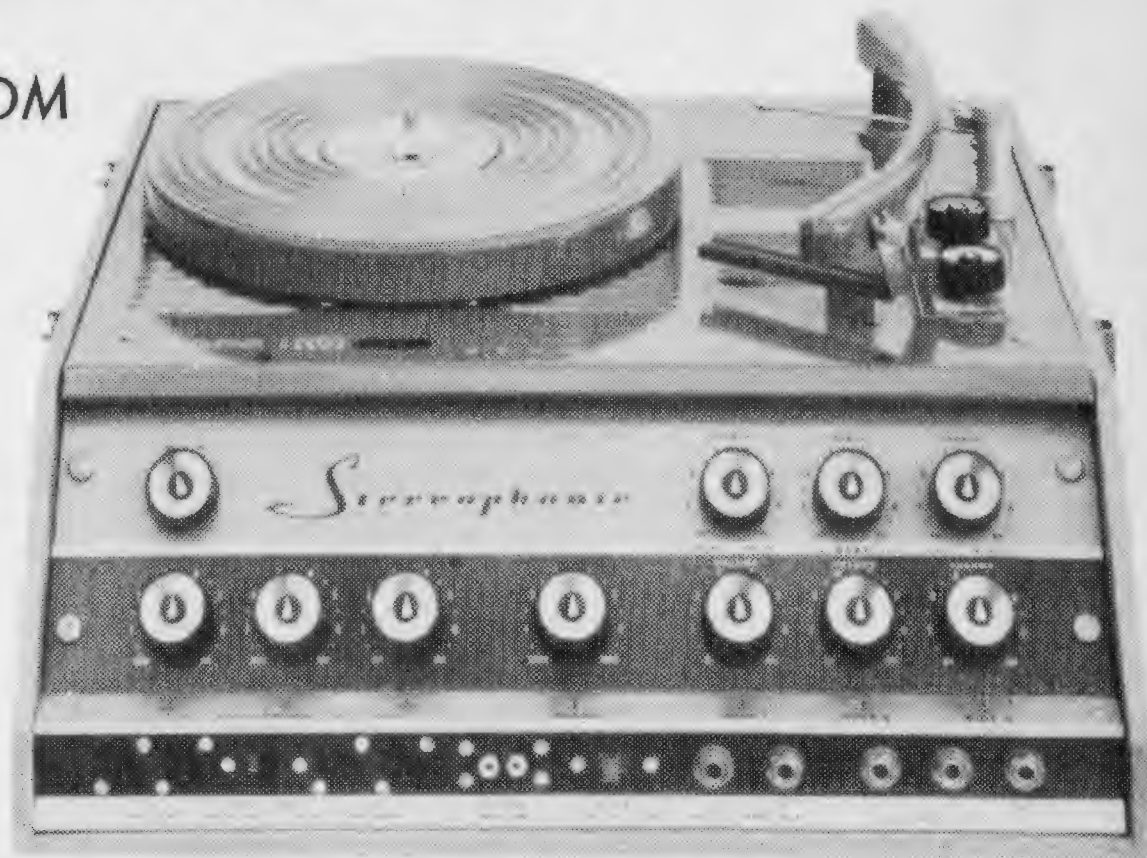
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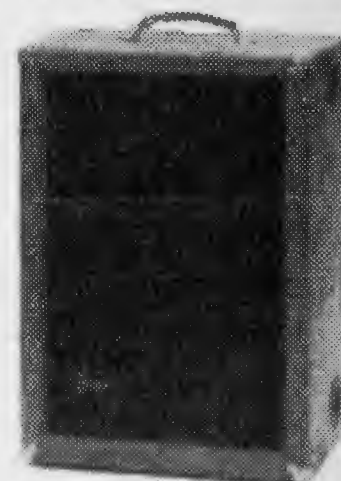
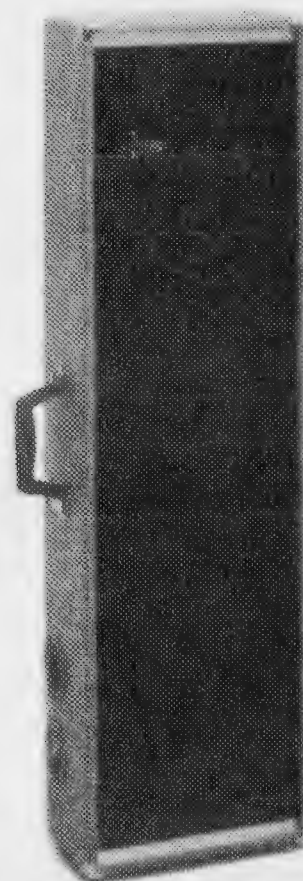
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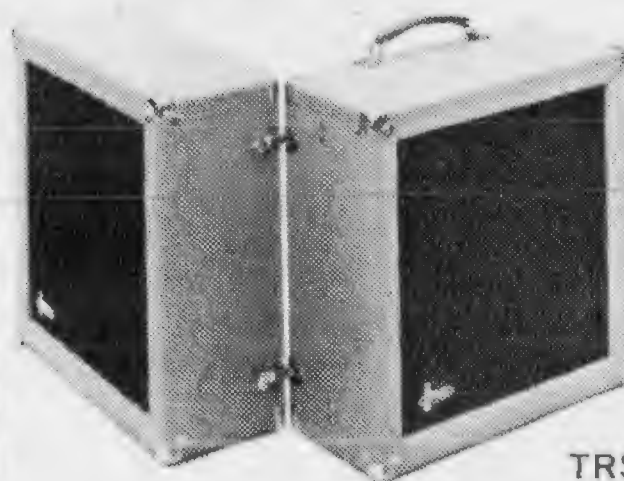
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